TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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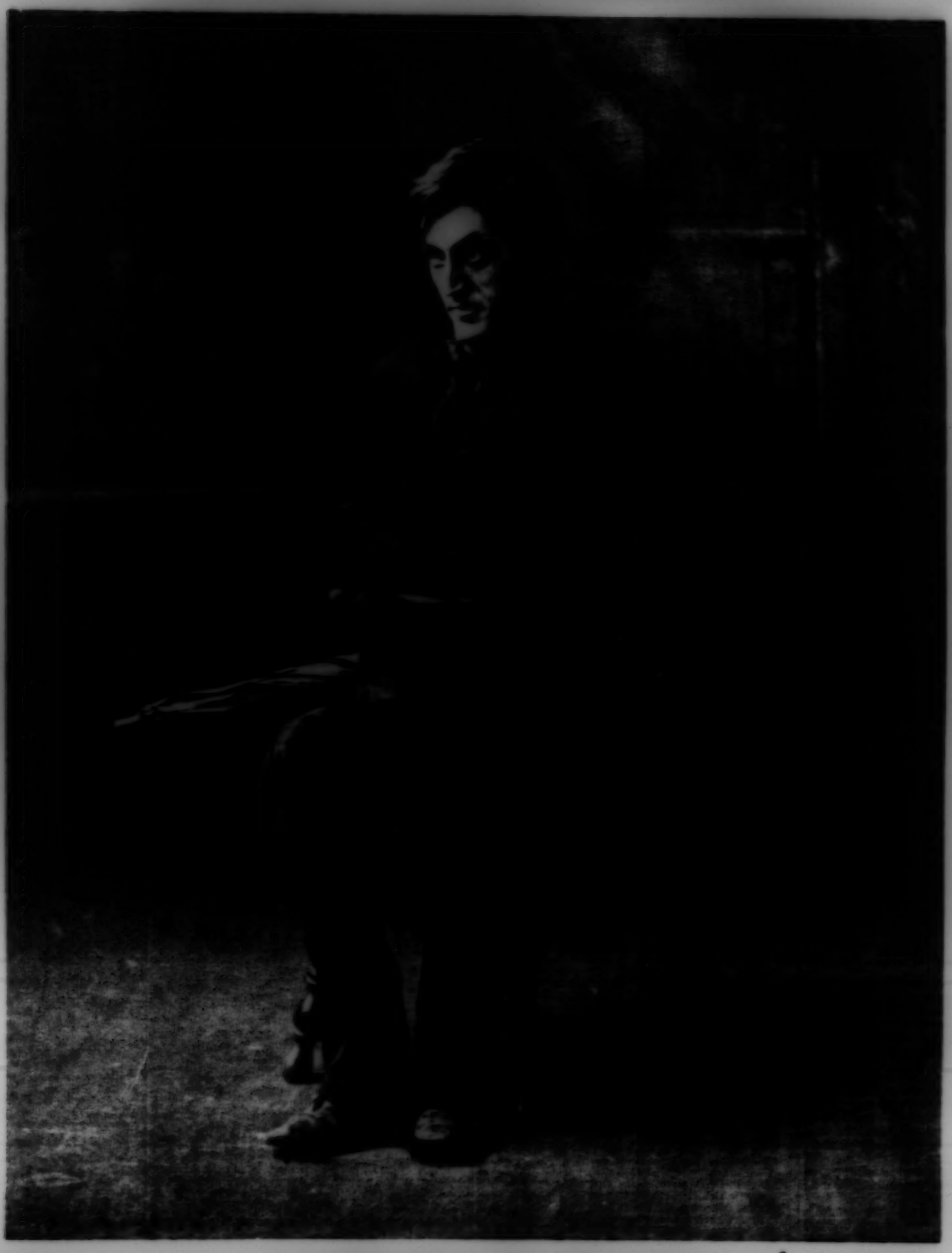

GILDEN BASS

THE MATINEE GIRL.

WHEN VIOLETS BLOOM.

Daisies blow in the glad Springtime,
Bringing fancies to you and me;
Summer dreamings and laughing rhyme,
Golden hopes in their leaves read we,
Thoughts in the pansies' hearts I see,
Memories sometimes and vague regret,
But when Wintry winds blow cold and free
In a bunch blooms the modest violet!

Jonquil gay and the beauty rose,
All very well for an evening fete,
Daffodil by the pathway grows,
Hollyhock by the garden gate,
Apple boughs where the birdies mate
Blossom in pink with dew all wet,
But when frost growsthick as a rival's hate
In a bunch blooms the modest violet!

Clustered close in their purple tie,
Sweetness veiled in a splendor dim,
Blossom the poets once called shy,
Now you play us the gay flam-flim,
Makes't though our pocketbooks grow slim
Marry, it is to run in debt!
When icicles lean o'er the window's rim,
In a bunch blooms the modest violet!

A great deal has been written upon stage dressing and there has been a marked improvement in it within as short a period as the last five years.

But the real art of stage dressing was never exemplified perfectly until Bernhardt took the stage recently in her impersonations of La Tosca and Camille.

It was a liberal education to note the manner in which she dressed these parts, and above all, the way in which she wore the costumes, the beautiful costumes, that she showed last week in these two roles.

The various dramatic schools ought to take their classes to watch this wonderful French woman circling about in her gliding, sweeping draperies, each pose more perfect than the last.

Undoubtedly Bernhardt looks best in woman's roles. She is suited to the *frou frou* of silks, the flutter of chiffon and the fall of velvet. It is a part of her type.

In L'Aiglon and Hamlet we applauded her art, but in La Tosca and Camille it was Bernhardt, the woman and the artist, that won us. Her triumph in skirts is one of the strongest arguments against women donning male habiliments. When Bernhardt fails to be the man, then what woman should attempt it?

By this time, dressmakers in town will be inundated with orders to copy some of the wonderful gowns worn by her, especially those in Camille. But alas! no mere dressmaker can ever fashion such inspired draperies.

Bernhardt's greatest triumph with the women of her audiences has been her triumph over age and fat—and fat is an affliction that nowadays is regarded as being worse than age in women.

Then the news that she has a valet or beauty doctor, who travels about with her, looking continually after her health and comfort, has made talk for the boudoir, where maids labor each day over lines, wrinkles, too plump or too hollow cheeks, and the various physical peculiarities summed up under the heads of defects.

At the Turkish bath the other day a couple of women were talking about the virtues of rubbing. "I have had two pounds taken off my back," said one of them, "right between the shoulder blades." This it seems is one of the most modern of afflictions.

But Bernhardt's youthfulness of appearance is not only a matter of care bestowed upon her body, but is largely the result of her marvelous skill in dressing and wearing her clothes.

Many seasons ago it was when she made distinctive the long, sweeping draperies that became known as Bernhardt gowns. She attached no importance to the curve of the waist line, letting the materials she wore fall in natural lines to her feet and around them.

She started the new corsetless vogue that was so rapidly adopted by women like Rejane, Hading, and Mrs. Potter. These women, gowned and draped by Worth, many of their costumes designed by Alma Tadema and others of the leading artists and sculptors of Paris and London, made the old fashioned corset seem hideous.

Gradually the lines of the modern woman's torso have ceased to bulge and have become classic and statuesque. And to Bernhardt alone this artistic revolution is due.

The French actress fully appreciates all the beauties and frivolities of up-to-date dress. Her shoes, her hosiery, her laces, girdles and trinkets of apparel are all as dainty and as frivolous as though they belonged to the trousseau of a nineteen-year-old bride.

But they have more than the beauty of the bridal trousseau, for the actress's taste and art enters into the details of her toilet as in her stage art.

Above all, she has learned and appreciates the beauty and grace of long lines—the sleeve shaped to the wrist, falling in a point of lace far over the hand; the collar built high, almost to the ears at the sides—one of the cleverest aids to her youthful appearance, for it is the neck that first shows the passing of time.

Bernhardt's limbs are also marvelously youthful, her arms long, slender, graceful in their attitudes, never held with the set expression of age, while her lower limbs are trim and expressive as a girl's, the ankle well defined.

Beneath the gowns worn in Camille Madame Bernhardt evidently wore only silken flesh-ings and the beautiful materials of the robes she wore clung to her like the draperies of a statue, sweeping in about the ankles and out again round her feet in thoroughly French style.

Her manner of manipulating these skirts and getting about without entangling herself in them is one of the marvels of her art, something that the American women in her audiences have looked upon as a bit of jugglery or magic.

I was glad to read that Maurice Barrymore had contradicted the reports of his "breaking down" in The Battle of the Strong.

It is odd how quickly reports of this sort will appear in the papers about actors and how readily the item will be made simply lurid by the announcement that the actor will "never act again."

One day the account will be that some stage favorite is lying at death's door and the next he has signed a contract for the season. It is not possible that actors lend themselves to such a cheap form of advertising as this.

I prefer to believe that it is the ardent hunt for news that the press of the country keeps up that is the cause of so much buncombe of this sort.

Certainly an actor of intelligence, who begins to feel wobbly at any point of his career, ought to know enough to exit gracefully and get back to health or condition without such extremely unpleasant notoriety as this that comes over wires, setting rumors in motion in clubs and cafes, all of which are distinctly injurious, not helpful, to the man who is the victim of these whispers.

Pope Leo, and Mark Twain, and Rostand, and numerous other notables are every once in a while pronounced dead, dying or insane, while with calm and monumental nerve the same paper will print a story the following week about the home life of the person that has been disposed of so summarily in the previous report.

Unfortunately, the general public does not know how distasteful this sort of thing is to actors of the better class.

It sickens those like Duse, Calvé, and the De Reszkes, and sends them off to the mountains and deserts in search of some spot far beyond the enlightenment of the press.

Even Gillette now expresses the wish to settle down in a cottage with a few hens, a cow, a dog and a horse. He wants to dig and rake and hoe and plant seeds and things and get away from the restless, tiresome role of being so much in the public eye.

The Arizona souvenir recently presented to the patrons of the Herald Square Theatre was one of the prettiest and most useful that has ever been given to a grateful audience.

It was a tall cup of silver, plated on white metal, being somewhat of a tankard in shape; just the thing to hold a bunch of violets on a desk or dressing table.

Time was when a souvenir night at a theatre was something to be avoided. People were loaded down with all sorts of tawdry or else extremely heavy impossibilities, that when accumulated made a room look like the ward of an asylum.

But we've been educated to a higher class in our designing and making of these mementos, the first lesson being that use is beauty. The Arizona cup is a delightful souvenir of a delightful play—a play that has made us believe that our playwrights are going to do more for us than rake in the dead fires of the past for material for the great plays of the Twentieth Century.

THE MATINEE GIRL.

ALDEN BASS AS NOAH VALE.

The portrait of Alden Bass on the first page represents him as the humorously eccentric poor inventor in A Poor Relation, in which part press and public have accorded him much praise.

Mr. Bass began his professional career with James A. Herne in Shore Acres, and has incorporated in his art the same quiet and effective methods which he then learned and which appealed to him as the true way in which to reach the hearts and intelligence of an audience. He is credited with giving a thoughtful and studied performance, and of possessing the inherent quality of quaint, unctuous humor so necessary to the character of Noah Vale.

His success has been so pronounced that his manager, Frederick G. Berger, will place him in larger cities next season.

HAROLD BAUER'S RECITAL.

Harold Bauer, the pianist, who is this season to make a concert tour of the country under the management of Loudon G. Charlton, gave his first recital in this city last Thursday afternoon at Mendelssohn Hall. The programme was long, and its variety exacted of the musician the employment of his best powers in the several provinces of his art. His performance was scholarly, marked by extraordinary technical skill, and in some of the numbers he evidenced fine poetic and imaginative temperament. In its entirety Mr. Bauer's recital was most enjoyable and was thoroughly appreciated by the large audience present.

CHRISTMAS PUBLICATIONS.

The Christmas number of the *Journalist*, issued on Dec. 15, is attractive in outward show and contains many articles and poems of worth. Among the contributors to the number who are known in the theatrical world are John Ernest McCann, Monroe H. Rosenfeld, Randolph Hartley, and Charles Coborn.

The *Spirit of the Times'* Christmas number, issued last week, contains an extra quantity of sporting and theatrical news, and is enveloped in a colored cover that is very pretty and appropriate.

TRAVELING MANAGERS ORGANIZE.

Representatives of various touring theatrical attractions met in this city last Wednesday and organized the Association of Traveling Theatrical Managers, with the following temporary officers: President, Gus Hill; vice-president, Lincoln J. Carter; secretary, Hollis E. Cooley; treasurer, Thomas W. Broadhurst. The association is contemplated for social purposes and mutual benefit.

REMINISCENCES OF ROSE EYTINGE.

Life in Egypt—The Incident of the visit of the Viceregal Officer's Wife.

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For some little time after my arrival in Alexandria, before going to Kamleh, I stopped at a hotel, the New Callot, the proprietor being an Italian named Pantalini. While there an incident occurred which proved that love levels all languages as well as all ranks.

It seems that Signor Pantalini had assimilated some of the domestic ideas of the unspeakable Turk and had reduced them to practice in his daily life and in his own hotel. He had caused to be fitted up in the most sumptuous fashion a suite of rooms on the top floor, and there he had installed his inamorata.

The adjoining suite had been assigned to a young American dude, who was doing Europe and the East, after the most approved fashion of dudes. These two suites had no doors of communication, but the windows of each opened upon the same balcony, an airy, mysterious looking little trysting-place. But, what of that? The young American could speak no Italian, and Signor Pantalini's fair one could utter her thoughts and wishes only in the sibillant syllables of her own sunny Italy.

Notwithstanding these circumstances which would seem to have been enough to place an insurmountable obstacle to any hope of even acquaintance between these neighbors, in just a fortnight from the time when that young Yankee spark had been installed in that eyrie he levanted with Signor Pantalini's *carusposa!*

Once I found myself installed in my own house I had great difficulty in reconciling myself to the absence of women servants. But in Egypt and throughout the Orient the order of service is carried on on distinctly contrary principles to anything which we of this Western hemisphere are accustomed to.

Men perform all the domestic and indoor service, while it is no unusual thing to see women toiling in the fields, or doing work upon buildings in course of erection, performing those tasks which we are accustomed to see performed by men. In my efforts to find some women for my household I made inquiries of the various tradespeople with whom I dealt, and my grocer, a good-looking young Englishman, told me he knew of an English young woman whom he thought would be willing to come out if her expenses were paid, and, as to her qualification, he could recommend her highly. Negotiations were at once concluded. I advanced the tidy sum of £12, and as fast as steam could fetch her the young woman came out. I had every reason to believe that the recommendation was entirely sincere, for within a week of the young woman's arrival she and the recommender were married!

A very brief residence in the Orient convinced me that the women of the East not only do not need, nor do they wish for, the sympathy of their sisters of the West, but they profoundly pity us. Indeed, they go further; they despise us! And this is because with the men they agree that we are, one and all, objects of extreme indifference to our husbands, lovers or brothers. If we were not, these our husbands, lovers and brothers would not allow us to wander about the world with uncovered faces, thus making it possible for other men to look upon us.

A somewhat embarrassing instance of this peculiar point of view occurred to me. Through my diplomatic position I enjoyed many privileges not usually accorded to Christians in a Moslem country. One of these was the opportunity to visit many harems, particularly the harems of the viceroy and of the families of men high in rank and place about his court. There was one lady, the wife of an official of high rank in the viceregal service, whom I had met several times and between whom and myself there had come to be a sort of friendship, which friendship had grown and flourished with the help of an interpretess and with the further aid of such fragments of broken Arabic as I had managed to pick up.

This lady had expressed several times a great desire to visit me in my home to see for herself how we Christians lived our everyday lives. I frankly urged her to do so. But if I fancied that this interchange of wishes was sufficient, I soon found my mistake. All sorts of permissions had to be obtained from all sorts of persons, official and unofficial. One by one these obstacles disappeared before my vigorous and more or less continuous waving of the American flag.

Let me say that I never paraded our dear flag except for some such innocent reason, or for the accomplishment of some good purpose. At last all was arranged. It was only left for me to name a day and hour for the visit, with the solemn promise on my part that on that day I must banish every man who belonged to my establishment. I must be sure that from the moment that the dark-eyed daughter of the sun crossed my threshold that threshold must be so well guarded that no masculine eyes should have the opportunity to gaze upon those charms that were sacred to her lord.

The day arrived, and so did the lady. The carriage containing my guest came thundering up the road, preceded by her "*Laice*," screaming like a dyspeptic eagle and spinning his long wand of office in the air before him. And close beside her carriage rode her guard of honor in the persons of four eunuchs, two on each side, exhibiting in their four persons an almost incalculable amount of avoirdupois, with varying degrees of hideousness but one unvarying shade of coal-blackness.

When the carriage stopped, the eunuchs having not so much dismounted from their horses, being dragged off by their attendants, the door of the carriage opened. I saw, partly lifted, partly roiled, what might have been Jack Falstaff himself new-risen from the basket. A closer inspection only revealed a huge, animated gray bundle, which rapidly disappeared into the house.

At the same moment my janissary opened the door of the drawing-room, advanced a short distance into the room on tiptoe, and in low, mysterious, whispered tones told me she was coming; then, carrying his shoes in one hand and impressing silence with the other, he swiftly and silently withdrew. I began to feel as if I were playing a walking-lady in a farce and did not know my lines. Again the door opened and the gray bundle entered. Now I began to feel myself in some slight degree mistress of the situation. I began to feel more at ease, and I determined that I would do all in my power to have my visitor do so. I summoned all my small stock of Arabic; I made her understand that we were quite alone and safe from all fear of interruption; that she must take off her things, and we would have a real old-fashioned Yankee visit.

I helped her to unroll herself out from her gray silk sheet, only to find her encased in a nondescript garment, also of gray silk, somewhat resembling an old-fashioned pelisse, only more so.

I decided that this also should come off, feeling quite sure that the sad-colored sack was not the sort of thing which she usually wore; and after removing this and her yashmak, there stood before me a very pretty woman, lightly dressed in a motley attire of brightly colored, ill-made and worse-fitting garments in which there was no redeeming feature—neither grace, beauty nor comfort to redeem them. Her ears, neck, breast, arms and fingers were loaded with heavy, barbaric-looking jewelry, her little pudgy fingers being made purple and pressed out of shape with rings almost to their ends, and on her head was perched a sort of miniature turban, made out of a wisp of white tarleton, fastened with an aigrette, set with diamonds of almost priceless value.

And then we set out to talk. Ah, how we talked! She to ask and I to answer questions. And what we could not say with our tongues we said with our eyes, our hands, our shoulders.

I showed her some books and pictures and, what interested her much more, my gowns and bonnets and frippery. I was not long from Paris and the time flew. A couple of hours seemed like so many minutes. And then we had luncheon, and no two youngsters at school, discussing a box of goodies from home, ever enjoyed it more nor extracted more fun from it than we got out of that luncheon.

We were recalled from our symposium by a knock at the door. Thinking it was some addition to our meal, I said, "Come in!" The door opened and there strode into the room—a man! A real, live, sure-enough man! And no common sort of man either—a true son of Anak, six feet three, with a figure to match his height, a bearing that set off both height and figure, and a pair of bright blue eyes that set one's own dancing just to look into them. And in he strode with the confident air of one who felt sure of his welcome.

At the first glimpse of this spectacle my little guest, with a terrified shriek, fled to the furthest end of the room and concealed as much as was possible of herself in the folds of the window curtains. I am not certain that she covered her eyes.

I flew to my—for the nonce—unwelcome guest, gave him the "right-about," and, to his great surprise, led him from the room. Once on the outside and the door securely closed, I explained the situation to him. He increased my embarrassment by being greatly amused and by insisting upon returning and making his apologies to the lady.

The explanation of the presence of my unexpected guest was very simple. He was an American officer in the service of the viceroy and he was upon terms of so great intimacy with my household as to feel himself free to dispense with the ceremony of sending in his card, and in coming directly to my drawing-room he was only following his usual custom. The presence of the carriage and suite of my visitor, waiting in the courtyard, was an occurrence too common to attract his attention, and the stately bawaub, whose duty it was to have warned him, was, as usual, fast asleep.

I returned to my trembling guest and set about soothing her nerves and calming her fears, and I found this a much easier task than I had dared to hope. Indeed, I soon found that she took quite a Christian view of the situation. It was not so much the presence of the man that alarmed her as it was the fear of his presence being found out. Thus proving that wherever you place us, whatever you call us, Moslem or Mohammedan, Turk or Jew, or Christian, there is a great deal of human nature about us, after all.

ROSE EYTINGE.

TOUR OF MY DAUGHTER-IN-LAW.

My Daughter-in-Law will be sent on a Southern tour under the management of S. Goodfriend. A special opening performance was given at Music Hall, Yonkers, on Saturday night. The company includes Marion Convere, Ida Jeffreys Goodfriend, Douglas J. Wood, Ernst Elton, Cyril Young, Charles Dow Clark, Henry Botter, J. S. Corr, Annie Allp, and Flora Finch.

CUES.

F. Walter McIntosh, Mae Joyce, and Georgia Cunningham resigned from Prince Pro Tem on Dec. 14 at Biddeford, Me.

Some time ago George Verbeck, of Oil City, Pa., arranged with Shipman Brothers to open his new theatre with their A Cavalier of France on Dec. 28. Later Mr. Verbeck noticed that the date fell on Friday and, superstition arising, he wrote to ask for change of date. Then, after writing, Mr. Verbeck evidently overcame the hoodoo, for he wired: "Wrote you last night to change date, but will hold original."

Emily Lascelles has given up the role of Dorothy in Hello, Bill and is now playing Harriet Sterling in the same comedy.

Crane Brothers will star next season in a new three-act farce-comedy, New York Wide Open.

"Aunt" Lonisa Eldridge aroused much enthusiasm by reciting "The Star Spangled Banner" at a meeting of the Woman's Reading Club, Rutherford, N. J., on Dec. 17.

New England Folks, a comedy by Eugene W. Presbrey, will be produced next season at the Fourteenth Street Theatre.

Dr. J. Preston, St. John, N. B., announces the engagement of his daughter Jennie to George F. Moore, comedian.

Zaza, acted by Blanche Hall and Charles Frohman's No. 2 company, had a lively time during the Topeka engagement recently. The gallery declined to take the performance seriously and followed it with zestful comments. When Zaza tried to cut the stenk the gods advised her to "get a saw," and the various osculations and embraces of the chief characters of the play were accompanied by imitations and frank observations from the upper regions of the playhouse.

It is said that besides Frank McKee there are four other persons interested in the finances of the tour of Mary Mannering in Janice Meredith.

Marion M. Cook, who last season was associated with Victor Thrane in the concert management, has become press representative for Harry Corson Clarke, now touring in What Did Tomkins Do. Mrs. Cook is a newspaper writer of experience and is making a great success in her new line of work.

Amy Lee has returned from a visit to her husband, A. G. Delamater, now press representative with Whitney and Knowles' Quo Vadis.

Hattie Delaro Barnes closed with A Stranger in New York at Los Angeles, Cal. She had been playing the leading role.

Joe Rith and Katherine Cameron, of Stetson's Uncle Tom's Cabin (Western), were married at Delaware, O., on Nov. 24.

The King of the Cattle Ring closed on Thanksgiving Day at Litchfield, Ill.

IN OTHER CITIES.

MILWAUKEE.

The decline in business which usually precedes Christmas is noticeable more or less at all the theatres as the festal day approaches, although the openings were all well attended, and the sales for special holiday performances are very large. With the younger pleasure-seekers the most popular recreation at present seems to be roller skating, which sport is indulged in by thousands every evening at the Exposition Roller Rink. The theatres, however, in almost every case have been enjoying a profitable season so far, and when the excitement of Yuletide has subsided will doubtless continue their prosperous course. The capacious Alhambra was well filled 16, when Hope Booth and her co. appeared in War on Women. Viewed as a popular priced attraction the performance was satisfactory and seemed to please the majority of those present. The scenery was good and the drama interesting. The work of the players was ordinary, and the star did not come up to expectations, but the audience was well disposed and applauded generously. H. F. Chavens, Julian Greer, Claude Gourande, and Florine Arnold deserve mention. The Devil's Auction 23-29.

One of the best of the many fine performances given by the Thanhouser co. occurred at the Academy 17, when Jane Eyre was most admirably presented to S. R. O. Christmas souvenirs were presented by Manager Thanhouser on this occasion, and the management of the stage was turned over to William Yerance, who ably performed his task. Daisy Lovering had her first good opportunity here in the title-role, and she played the part with charming simplicity, delicacy and grace. Eugene Moore's Lord Rochester was one of the finest portrayals he has ever offered, and awakened the keenest appreciation in all who read aright the underlying meaning and significance of every speech and action. Colin Campbell as Brocklehurst drew a remarkably clever and faithful character sketch, a line of work in which he has frequently shown marked adaptability. Edgar Baume did full justice to Colonel Dent. Harry Mestayer added to his growing popularity as the spoiled boy. Lee Baker as an Irish servant contributed a nice bit. William Yerance in a capital study of a French comedy character scored a decided hit. R. C. Chamberlin earned roars of laughter and applause as a cockney butler. Edith Evelyn sustained the role of Mrs. Reed with undeniable success. Kate Woods Fiske imparted a dignified tone to Mrs. Fairfax. Lulu Hastings did well as Lady Ingram. Hazel Scofield was delightfully natural in the child part of Adelle, and Elsie Kaufer creditably fulfilled the requirements of the maniac wife. The Cherry Pickers 24-30.

A topheavy house greeted Uncle Tom's Cabin at the Bijou 16, the juvenile element being most conspicuous. The well worn play received its time-honored welcome, and aroused the usual quantity of laughter, applause and tears. The title-role was impressively played by John W. Hartwell, who made every point tell with good effect. Florence Ockerman scored a big hit as Topsy. Her work was free from the slightest sign of vulgarity, and her success was attained by legitimate and artistic methods. Georgia May played Aunt Ophelia pleasingly, and the remaining characters were inoffensively represented. Several specialties were introduced successfully, and the scenic effects were good. Le Voyage en Suisse 23-29.

Unsere Don Juans was the offering at the Pabst 16, and the clever German Stock co. played the comedy with great success before a good house. The Milwaukee Maennerchor gave an enjoyable concert 18, assisted by Richard Burmeister, the pianist. The Arion Club will commence the season with The Messiah 26. The soloists will be Lucille Stevenson, Edith Evans, Glenn Hall, and Charles W. Clark.

William Collier spent a few days here on his way to Chicago. He will fill an engagement at the Davidson 23-26. The house will remain dark 16-22.

Harry Mestayer won several scene calls at the Academy last week while playing Sim Simco in The Planter's Wife.

Manager Thanhouser and Director Paulding are preparing for an elaborate production of Othello to be given early in January.

The best wishes of the season to THE MIRROR and all professional friends.

CLAUDE L. N. NORRIE.

PITTSBURG.

Darkest Russia was presented by the Grand Opera House Stock co. 17-22 to small audiences. One only needs see the stock co. in one melodrama of this kind to know that each member is playing an uncongenial part. They seem out of place, and the climaxes were not well worked out. Redeeming features of the production, however, were the excellent portrayals of Alice Butler as Baroness von Rhineberg, and Thomas W. Ross as Colonel Septimus Cobb. Next week, What Happened to Jones.

Stuart Robson in Oliver Goldsmith and She Stoops to Conquer is at the Alvin 17-22. The former play seemed to be over the heads of most of the audience, judging by their evident failure to appreciate it. Beaumont Smith, than whom there was no greater favorite with Pittsburgers during the years he was connected with the Grand Opera House Stock co., had an overwhelming reception. Next week, Richard Mansfield.

The Herbert Stock co. presented Our Boys at the Penn Avenue Theatre 17-22 with great success.

Director Emil O. Wolf, of the Bijou orchestra, promises an extraordinary musical programme for Christmas week, one number being "A Christmas Dream," with chimes, electric bells, and light effects.

At the Bijou, On the Stroke of Twelve 17-22 called forth the most enthusiastic applause from the large audiences that greeted every performance. Phyllis Morton, the daughter of J. Morton Hunter, a prominent attorney of Pittsburg, was highly complimented for her work in the leading female role.

Dr. J. Kennedy Irwin, the physician of the Actors' Fund, has had quite a number of professional cases to look after recently. During the Ward and Vokes engagement at the Bijou he had a serious case in Miss Alice Keene, one of the chorus, upon whom he successfully performed an operation, so that she was able to leave with the co. Another member of the chorus also required his attention for a severe cold. This week he is attending C. O. Mack, one of the giants of the Royal Lilliputians.

There is a movement on foot to have the members of the old Tuesday Night Dramatic Club, composed of the most fashionable and wealthy society people in this part of the State, endow one or more beds in one of the hospitals here for the benefit of the Actors' Fund. This Dramatic Club has some $4,000 in its treasury and has been practically disbanded for the past few years. Dr. Irwin has many friends in the organization, who have promised to vote in favor of the proposition, if the club can be brought together to have a meeting. They are all much interested in the charitable work of the Actors' Fund.

H. M. Bennett, of the Bijou Theatre, has returned from thirty days at Mount Clemens much improved in health. He will remain in Pittsburg for several months overlooking the construction of the magnificent seven-story office building which he is erecting on Penn Avenue adjoining the Bijou Theatre.

L. W. MENDENHALL.

LOUISVILLE.

Macauley's Theatre was dark until 19, when the Dramatic Club, an amateur organization, presented the farce, Tom Cob, to an audience that packed the theatre to the doors. Sarah Cowell Le Moyne 20-22. Arizona 24-29.

A Wise Guy at the Avenue Theatre 16-22 had a large business. The play and the co. were satisfactory. The Telephone Girl 23-29.

Camille was the offering of the Meffert-Eagle co. 17-22. Esther Lyon was effective in the name part. Robert Wayne was equal to Armand, and Oscar Eagle did a fine bit as Monsieur Duval. The polyscope was added to the entertainment. The Devil's Mine 24-29.

The Philharmonic concert at the Auditorium 14 drew a large and pleased audience. Theodore Thomas' Orchestra Jan. 1, 2.

The Yale Glee Club will give a concert at Liederkranz Hall 21.

Laura Ray, a Louisville girl now living in Cincinnati, will make her professional debut shortly as Julia in The Hunchback.

The new Elks' home was formally opened 17. The public was invited to inspect the premises. Luncheon was served and ceremonies appropriate to the occasion indulged in.

The management of the Temple has announced that beginning 24 it will combine with the plays produced by the Meffert-Eagle co. vaudeville turns by well-known people. Louise Willis Hepner and George Austin will be the first to appear.

Friends of Manager James E. Camp are seriously urging him to make the race for Mayor of Louisville at the coming election.

Osbourne McConathy, Peter Schlief, and Douglas Webb, local musicians, are receiving high praise for their work in The Messiah, that was sung at the Auditorium 11.

A recent issue of the Louisville "Times" contained a most interesting letter from Will Castleman, the young Louisville tenor, relating to musical affairs in Paris, where he now is.

CHARLES D. CLARKE.

ST. PAUL.

At the Metropolitan Opera House, Helena Modjeska, accompanied by E. D. MacLean and Odette Tyler and an excellent co., presented King John, Macbeth, and Mary Stuart to good houses 13-15. The productions were each magnificently staged. In King John Modjeska's Constance is a beautifully conceived and artistically executed impersonation. In the strong emotional scenes she was superb and elicited enthusiastic applause. R. D. MacLean as King John developed a power with which he had not been credited. His portrayal was consistent, forceful and convincing. Odette Tyler as Prince Arthur proved herself an actress of marked ability. Barry Johnstone as Falconbridge did excellent work. The Hubert of Max von Mitzel was very creditable. Mrs. Henry Vandenhoff was decidedly good as Queen Elinor. Modjeska's Lady Macbeth and Mary Stuart were artistic and effective portrayals, as were also Mr. MacLean's Macbeth and Robert Dudley. A Bachelor's Romance was admirably presented by Tim Murphy and a very capable co. 16-19. The pretty story was told effectively and delighted a large and appreciative audience. Mr. Murphy's David Holmes was a most interesting interpretation. Golney J. Griffin did an exceptionally good piece of character work as Martin Beggs. Dorothy Sherrod made a pretty, dainty and lovable Sylvia. A neat bit of character work was contributed by Aubrey Powell as Miss Clementina. J. Lester Wallack, Edwin Davenport, James Manley, J. E. Armstrong, Ethel Strickland, Matilda Woffing deserve favorable mention. Shore Acres 20-22. The Little Minister 24-29.

At the Grand Opera House, James Neill and the Neill co. began a week's engagement 16-22, presenting An American Citizen, A Parisian Romance, and Aristocracy. A well filled house and a delighted audience witnessed an admirable presentation of the comedy, An American Citizen. Mr. Neill and his excellent co. of players, after an absence of more than a year, received a cordial welcome. Mr. Neill as Beresford Cruger handled the title-role with spirit, vigor and finish. Edythe Chapman as Beatrice Carew contributed a very pleasing portrayal. Grace Mae Larkin created a favorable impression as Lady Bunn. Lillian Andrews did good work as Carola Chapin. Frank McVeans, Benjamin Howard, J. W. Burton, Emmet Shackelford, George Bloomquest, Julia Dean, and Rose Swain played their respective roles well. The play was handsomely staged by Robert Morris, and the ladies wore exquisite gowns. A Trip to Chinatown 22-29.

Jr. R. J. Fitzgerald, of Minneapolis, has presented Mark W. Davis, acting manager of the Modjeska co., with a cane, brought from Aguinaldo's apartment at Malobas, Philippine Islands.

GEORGE H. COLGRAVE.

JERSEY CITY.

Manager Frank E. Henderson made a departure from his regular routine at the Academy of Music 17-22 when Al. G. Field's Minstrels appeared to large business. The singing contingent is very good, and the entire first part was pleasing, pretty to look at, handsomely dressed. The gags were good. Al. Fields himself appears in the first part, and does a good specialty. A novelty was the appearance of a co. of Moorish Mamelukes. The rest of the bill presented a funny negro act. Pascated, Keys and McDonald, Arthur Rigby, Weston, Greve and Stants, and Doc Quigley and James Devlin, all of which were excellent and well received. King of the Opium Ring 24-29. A Guilty Mother 31-Jan. 5.

The Convict's Daughter was the bill at the Bijou Theatre 17-22 to big patronage. This is another one of those thrillers that Colonel Holmes is fond of springing on his patrons. The villain is the limit, and his part is so fat that Olympians fairly go wild with indignation. The heroine has a tough time of it in this play. Some of the sensations are excellent, especially where a prisoner escapes from bondage by jumping from the prison wall on to a swiftly moving train. The scene was marred at the opening performance because of the bad behavior of the train, which declined to continue on its career just at the time it was most necessary for it to do so. It wilted in the middle of the stage. The co. is good, and all the parts are well played by Frank Russell, Priestly Morrison, Lawrence Williams, Jean Hayden, Nellie Florede, Basil West, and Agnes Bertrand. Lost in the Desert 24-29. The Liliputians 31-Jan. 5.

Al. Field and his co. are Elks, and their stay here has been made pleasant by the local lodge. The lodge will have a theatre party 21.

Frank Russell, a native of this city, is playing the leading part in The Convict's Daughter co. at the Bijou Theatre 17-22.

The legal controversy over the Tabernacle property has been decided by the Court of Chancery. Jersey City Lodge of Elks have received a clear title to the property, and improvements are now under way. The lodge will take possession about March 15.

Joseph Madden, stage-manager of The Sunshine of Paradise Alley co., is spending eight days' vacation at his home in this city. The co. resumes 25 at Pittsburg, Pa. Mr. Madden has two children ill here.

Business 10-15: Academy, good; Bijou, good; Bon Ton, big.

WALTER C. SMITH.

DETROIT.

Robert B. Mantell, who is probably a favorite with our theatregoers, appeared at the Lyceum 16-22 in A Free Lance, Hamlet, Othello, and Romeo and Juliet. A Free Lance is nothing if not romantic, and suits to a nicety the capabilities of Mr. Mantell, who makes a forceful Rudolph. The Princess Hilda was played by Marie Booth Russell. Reginald Carrington was seen as the Chancellor and John Sutherland as the wild son. A court jester was well portrayed by D. R. Young. Evelyn Carter and Ethel Bruce also were satisfactory. The Evil Eye 21-29.

On the Suwanee River at Whitney's 17-22 is always a welcome visitor. The cast was about the same as when last seen here. Stella Mayhew scored her usual success. Fred Truesdell did clever work as Kinks. Lew A. Warner was successful as Caleb Krock. Willie Francis made a pathetic picture as Dora Clayton. Kate Weston was seen as Mrs. Judith and L. Earl Atkinson as Hank. A Ward of France 23-29.

The Comedy Club's first appearance this season was at the Empire Theatre 14, when Aunt Jack was the attraction. This clever organization achieved another success. The production was directed by W. H. Workman in his usual capable manner. The title character was handled by Mrs. Phoebe Russell Roberts, who won much admiration. Mrs. Ethel Ridgley Stearns, as the widow from Chicago, displayed considerable ability, and the same may be said of the part of Ethelwynne Lewis as Mildred Cornish. Jerome Ingersoll Lewis was delightfully funny as Mr. Juffin. Cameron D. Waterman was Colonel Tavenor. T. J. Wendlock, S. Berkeley Brue; Arthur M. Smith, Caleb Cornish; and Alexander K. Gage, Lord Brompton. All contributed to make the performance a success. The remaining characters were assumed with credit by Edwin Denby, G. C. Thrall, P. W. Quinn, J. V. Oxtoby, and Bingley R. Fales.

The Rogers Brothers in Central Park was the bill at the Detroit 17-22. The Sign of the Cross 24-29.

FREDERICK KIMBALL.

INDIANAPOLIS.

Otis Skinner and his exceptionally good co. in Prince Otto were heartily received at English's 13-15. Mr. Skinner as the Prince scored a distinct triumph. Maud Durbin, as the Princess Seraphina, gave this character dignity and charm. George Nash was excellent as Baron Von Gondremark. Frank Sylvester acted the part of the cynical Dr. Von Waldenhof in a most satisfactory manner, and the rest of the support came in for a share of the applause. The opening performance of When Knighthood Was in Flower 17-22, with Julia Marlowe as Mary Tudor, was greeted by one of the most brilliant and appreciative audiences that has ever witnessed a play in this city. Mr. Major, the author of the novel from which Paul Kester dramatized the play, made a speech which was loudly applauded. Miss Marlowe was at her best in her portrayal of the character of Mary Tudor. Her witchery and charm dominate the entire play. Mr. McRae did not play the part of Charles Brandon with the spirit which characterizes the acting of Miss Marlowe, but was acceptable. Donald MacLaren made a good Edwin Caskoden. Norah Lamison was very pleasing as Lady Jane Bellingbroke. Lost River 24, 25.

A Wise Guy made a great hit at the Park 13-15. The farce is one of the most entertaining that has been seen at this theatre this season. Edmund Hayes as Spike Hennessy and Dorothy Neville as Gerty Wonderbilt deserve great credit for their clever and mirth moving acting. Miss Montrose was heartily applauded for her song "Liberty Belle." Ray L. Royce added to the amusement by some good character sketches. Reno and Hayes had a good act. McFadden's Row of Flats 17-19 opened to good business. John Price as Tim McFadden and Alonzo Long as Jacob Baumgartner furnish the larger part of the amusement in this clever comedy. A number of pretty girls help make a successful entertainment. Across the Pacific 20-22.

WILLIAM BLAKEMAN.

PORTLAND, ORE.

At the Marquam 10, 11, Louis Herrmann in a three-part programme, comprising magical sensations and selections from grand and popular operas by the five Nosses, did fair business. The first of a series of six concerts, for the season of Dec. 1 of the Portland Symphony orchestra, with Charles L. Brown as conductor, took place at the Marquam 12. A large and brilliant audience enjoyed the concert. The programme was made up of seven numbers. It began with Verdi's march, "Aida," followed by Tchaikowsky's (a) "Chanson sans Paroles" op. 2 No. 3 and (b) Massenet's "Aragonaise," from ballet Le Cid; Wagner's scenes from Lohengrin, Beethoven's andante "con moto from Fifth Symphony" op. 67, which was the chief musical feature of the programme. Mary Alberta Morse, who was the soloist for the occasion singing Saint Saens' aria, "My Heart at Thy Sweet Voice," from Samson and Delilah, and Grieg's "One Summer Eve," in Gillet's "At Mulin" (string orchestra), the Tschirch's entr'acte of voice, "Ballet Coppelia," and concluding with Von Weber's overture, "Jubel." Miss Morse's singing created a deal of appreciating warmth from the audience. Her voice filled the Marquam excellently and [illegible] sang with good, controlling effect. Edgar E. Coursen was Miss Morse's accompanist on the piano. His playing was especially delightful. Why Smith Left Home 14, 15 (three performances), pleased average houses.

Cordray's did well with W. E. Nankeville's Human Hearts 9-15.

At the Metropolitan 9-15 Harry Lillford's co. in That Man, with Walter Walker and Mildred St. Pierre, did good business. Under Sealed Orders opened a week's run 16 to S. R. O. A Bell Boy 23.

The Frawleys will return to Cordray's 23 in The Great Ruby.

O. J. MITCHELL.

MONTREAL.

Mildred Holland opened at the Academy 17 to light business in The Power Behind the Throne. The play, while inconsistent in parts, contains many strong scenes, and is beautifully staged. Miss Holland herself deserves very great praise for her portrayal of Aria. The co., as a whole, does not give the star adequate support. Arizona 24-29.

A large audience assembled at Her Majesty's 17 to witness the performance of Frou-Frou and the return of Lotta Linthicum, who is remembered for her excellent work done with the Baldwin-Melville Stock last Summer. Miss Linthicum met with a warm welcome at the hands of her many friends, and was the recipient of a number of bouquets and baskets of flowers. She gave a very good performance of the title-role, her best work being done in the third and fourth acts. Claire Lindsay appeared to advantage as Louise. Mrs. Weaver made an excellent Baroness, and Elsa Wylde a pretty Pauline. Willis Granger worked hard with the thankless part of Sartorys. Gaston Mervale gave a finished performance of Valreas, George Ober was an amusing Baron, John Ravold a capable Brigard, and Joseph Totten deserves credit for his sketch of the Stage-Manager. The Silver King 24-29.

Manchester's Cracker Jacks are playing to good business at the Royal 17-22. The performance is excellent. The Mayo Sisters, Bell Wilton, and Weston and Allan are features, and the wonderful vaulting and jumping work of Brown and Marsh deserve special mention. A Man from the West 24-29.

W. A. TREMAYNE.

MINNEAPOLIS.

At the Metropolitan Theatre William Collier presented his new comedy, On the Quiet, 13-15 to good business, and scored an emphatic hit. Mr. Collier was irresistibly amusing as Robert Ridgway. He was never seen here to better advantage. His support was good throughout. Louise Allan Collier was a sweet Agnes Colt. Cranley Douglas made a very favorable impression as the Duke of Carbondale. Katherine Mulkins was a pleasing Duchess of Carbondale. John Saville was a dignified Judge Ridgway. Brigham Royce made an admirable Horace Colt. Thomas Doyle, Charles B. Poor, George W. Parson, Ninette Thullen, and Mary Fletcher also gave praiseworthy characterizations. Elaborate stage settings. Shore Acres returned 16-19, opening to a good sized house. The co. was fairly well balanced, the work of Messrs. Lawrence, Flansburgh and Barton, and Misses Collin and Theodore being good. Tim Murphy 20-22. The Girl from Maxim's 23-29.

Man's Enemy, a new play to these parts, opened a week's engagement at the Bijou Opera House 16 to the usual good sized houses. The play was elaborately mounted, and was presented by a capable co. Messrs. Fowler, Lindner and Deal, and Dorothy Rossmore contributed most effective personations. James Neill 23-29.

The Maurice Grau Opera co. gave Les Huguenots, La Boheme, Tannhauser, and Lohengrin at the Exposition Auditorium 13-15 to very large and brilliant audiences.

F. C. CAMPBELL.

NEWARK.

The Cadet Girl opened at the Newark 17 to a fair house, who applauded the numerous songs, marches and funny sayings with which the piece abounds. Dan Daly was a prominent figure, while Toby Claude proved dainty and charming. San Toy 24-29. Francis Wilson 31-Jan. 5.

Humpty Dumpty is the offering at the Empire 17-22. George H. Adams and his associates keep the audiences in good humor. The mechanical effects are ingenious, and the scenery is fine. The Honest Blacksmith 24-29. The Bohman Show 31-Jan. 5.

The New Century Theatre is closed 17-22. Rehearsals are being held of William J. McKiernan's new play, Our Cinderella. It will be its first performance on any stage by the Brinker Stock co. 24.

The Columbia Stock co. in Sapho attracted a good sized house at the opening 17. Maud Edna Hall gave a conception of the title-role that pleased, and did not offend. She was well supported by Carleton Macy, George Hallock, and the other members of the co. gave good support. The Queen of Chinatown 24-29.

Clarence E. Canfield, of this city, a stage hand with the Bernhardt-Coquelin co. at the Garden Theatre, New York, was injured during the performance 12. When Madame Bernhardt heard of the accident she sent for Canfield and presented him with $10.

C. Z. KENT.

CLEVELAND.

Otis Skinner opened for the week at the Euclid Avenue Opera House 17 in Prince Otto, which scored a hit. Mr. Skinner has not been here for three seasons, and both he and his supporting co., which is a strong one, including George Nash, Grace Filkins, and Maude Durbin, were enthusiastically welcomed. Julia Marlowe 24-29.

At the Lyceum Theatre The Royal Liliputians held the boards 17-22. The Merry Tramps, the vehicle chosen to display the ability of these small actors, is a bright, rollicking comedy. Besides Franz Ebert and Louis Merkel, who do some clever work, Will Archie, the smallest in the co., is a feature of the performance, his singing winning much applause. A Female Drummer 24-29.

Peck's Bad Boy, with many specialties, presented by a capable company, held the boards of the Cleveland 17-22. On the Suwanee River 24-29.

WILLIAM CRASTON.

TORONTO.

Midnight in Chinatown, a compound of lurid melodrama and bathos, opened to rather small business at the Toronto 17. The scenery is worthy of favorable mention. Siberia 24-29. Robert B. Mantell 31-Jan. 5.

Meta Maynard's appearance in the title-role of Camille with the Valentine Stock co. at the Princess 17 was the only event of importance in the local theatres this week. Miss Maynard played with rare charm and grace, but with just enough passion for the proper conception of the part. Jack Webster as Armand, Mark Kent, Louis Bresen and Osborne Searle were all admirably cast. The Black Flag 24-29.

The Grand was dark 17. Kellar 24-29. Arizona 31-Jan. 5.

The annual production of The Messiah by F. H. Torrington and his Festival Chorus took place 18 and was a success. The soloists were Mlle. Trebelli, Grace Lillian Carter, Boston; Holmes Cooper, Chicago, and David Ross, of Toronto.

Stewart Houston, of Massey Music Hall, will manage Mr. Winston Churchill during his Canadian tour.

J. V. McAREE.

DENVER.

The Belle of New York proved an excellent drawing card at the Broadway. A Hindoo Hoodoo did well at the Tabor. The Stowaway played to good business at the Denver, and The Nashville Students were well received at the Lyceum 9-15.

The David Bispham concert at the Central Presbyterian Church 14 drew a large, fashionable and enthusiastic audience. The second concert, by the Denver Symphony Orchestra at the Broadway afternoon of 14, was also well attended.

The students of Robert E. Bell's School of Acting presented The Open Gate and Captain Rackett at the Tabor matinee 14. The plays were splendidly handled by the clever young people in Mr. Bell's school.

Hobart Bosworth's lecture on Dramatic Art before the Glenarm Reading Club 11 proved an artistic and literary treat, and was enthusiastically received.

F. E. CAESTAERTEEN.

PROVIDENCE.

At the Empire 17-22 Lost in the Desert drew good houses. The scenery and effects were good, and the presenting co. satisfactory. Edwin Walter, Odin Kyle, Christine Langford, and Van Dyke Brook played principal parts. M'Liss 24-29.

Marie Dressler and co. presented Miss Printz at the Providence Opera House 17-22 to small houses. Louis Mann and Clara Lipman 24-29.

A large audience attended the second concert by the Boston Symphony orchestra in Infantry Hall 19. The programme included Mendelssohn's overture, "Fair Calm and Prosperous Voyage," and Beethoven's Symphony No. 5 in C minor. Edith Thompson, the soloist, played one of Grieg's compositions in A minor admirably.

HOWARD C. RIPLEY.

COLUMBUS.

The Southern is dark 17-22. Rupert of Hentzau 23. The Burgomaster 26, 27. Mrs. Le Moyne 28, 29. Selma Herman Jan. 1.

At the High Street The Night Before Christmas did well 13-15. While the cast is good, it is not up to that of last season. Flanigan's Ball had good houses 17-19 and pleased. McFadden's Row of Flats 20-22. Across the Pacific 24-26. Vanity Fair 27-29. Scribner Vaudeville co. 31-Jan. 2.

The Grand will open with Caught in the Web 24-26. The Tide of Life 31-Jan. 2.

J. B. DAVIS.

KANSAS CITY.

Whitney and Knowles' Quo Vadis was at the Coates 17-22 and met with appreciative audiences of good size. Miss Hobbs 24-26. Gertrude Coghlan 27-29.

Around the World in Eighty Days was continued for a second week at the Auditorium 16-22 by the Woodward Stock co. to good business. Neil Gwynn 23-29.

Murray and Mack played good houses at the Grand 17-22 in Shooting the Chutes. Alcia Reck and a good co. assisted them. The Heart of Maryland 23-29.

A Trip to Chinatown was presented at the Gillis 16-22. It was good of its kind and drew well. The Angel of the Alley 23-29.

FRANK H. WILCOX.

OMAHA.

At Boyd's Shore Acres was thoroughly enjoyed by good audiences 9-11. J. H. Gilmour was an excellent Uncle Nat. Atkins Lawrence's impersonation of favorable mention. Vanity Fair with Cornelia Cochlan 14, 15. A Trip to Chinatown 16-18. Across the Pacific and Mack 23-25.

JOHN P. [illegible]

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WILL CORNELIUS [illegible] of Philadelphia [illegible]

CORRESPONDENCE

ALABAMA.

[illegible] Manager): Business fair. Strauss Masquerade 19; good business. Strauss Masquerade 20; good business; excellent performance. A Runaway Girl 21. Arthur Dunn, J. B. Park, Harry Lorraine and Florence Lawrence were pleasing. A Milk White Flag to fair business; good performance. The Two Johns Feb. 14, 15; large audiences greeted Lew Fisher, George W. Leslie, Earle Rogers and others in Burke were exceptionally good. Work Harder [illegible] ITEM: The first concert of the Ninth Public Schools occurred to at Temperance Hall before a large and brilliant audience and met with great success. The principal feature of the programme was Max Bendix's "Fair Elsie," which was rendered in an artistic manner. Thomas Gaffney and Mrs. C. J. Lavretta were the soloists. Fifteen numbers were given, and the orchestra fifteen, representing the best talent of the city. The next concert will be given in February, when "The Golden Legend" will be sung. Much praise is due Professor F. W. Chase for his efforts to make the concert a success.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Strange Adventures of Miss Brown to poor business 10, 11. A Jay from Jayesville 13-15. Hoyt's Comedy co. opened for a week 17 in A Man of the People to large audiences.——MONTGOMERY THEATRE (S. E. Hirscher and Brothers, managers): Stuart Robson and a good co. presented Oliver Goldsmith to large audiences 10. A Milk White Flag to good house 11. A Black Sheep to good business 12. A Runaway Girl to large audience 13. Barbara Frietchie 14. A Midnight Bell to fair business 15. Barlow's Minstrels to fair audience 18.——ITEM: Mrs. George F. McDonald, who has been visiting her daughter, Mrs. Alexander Poorgees, in New York, returned home 16.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): A Milk White Flag 12; packed house. A Black Sheep 13 and A Midnight Bell 14; poor business and performances. The Spider and the Fly 22. Olympia Opera co. 27, 28.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, manager). Aubrey Stock co. closed a five nights' engagement 15 to rather poor business; excellent performances. Black Patti's Troubadours 24.

UNION SPRINGS.—ELEY OPERA HOUSE (Henry J. Rosenstihl, manager): Barlow Brothers' Minstrels to big business 14, and pleased. Philharmonic Club 21. Hoyt's Comedy co. 27-29.

DECATUR.—ECHOL'S OPERA HOUSE (T. P. Littlejohn, manager): Above the Clouds closed 17; good business. Morrison's Faust 19.

SHEFFIELD.—OPERA HOUSE (Elmore and McMillen, managers): Dark.

ARIZONA.

PHOENIX.—DORRIS THEATRE (Nick Wagner, manager): Falk-Veronee co. to good business in In Mizzoura and Wicked London 10, 11. The Star Boarder 13; good business; pleasing performance. For Her Sake 25. Beach and Bowers' Minstrels 28. A Hot Old Time 31. Have You Seen Smith Jan. 1. Whose Baby Are You 4, 5.

PRESCOTT.—Falk-Veronee co. in In Mizzoura and Wicked London 7, 8; good business. For Her Sake 24. Beach and Bowers' Minstrels 26. Over the Fence 31. Have You Seen Smith Jan. 2. Whose Baby Are You 6.

TUCSON.—OPERA HOUSE (A. V. Grossitts, manager): The Star Boarder 10, 11; light business; performances good. Little Egypt co. 19, 20.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee; C. T. Taylor, manager): Eugenie Blair in A Lady of Quality and Carmen 11, 12; fair houses; good performances. Town Topics 13; small house and poor performance. Louis James and Kathryn Kidder in A Midsummer Night's Dream; excellent performance; S. R. O. A Run on the Bank 15; fair performances; small houses. A Young Wife 17. The Prisoner of Zenda 18. Wilbur-Kirwin Opera co. 19-22.——ITEM: The ushers of the Capital went on strike 13, demanding 25 cents a night, which was promptly refused by Manager Taylor. Their places were immediately filled.

HELENA.—GRAND OPERA HOUSE (Newman and Eberman, managers): Wilbur-Kirwin Opera co. 10-12 in Said Pasha, The Queen's Lace Handkerchief, The Grand Duchess, The Circus Clown, and The Chimes of Normandy; fair houses and performances. Town Topics 17; poor performance; fair house. The Prisoner of Zenda 19. Otis Skinner 28. Morrison's Faust 31.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): Ex-Governor Bob Taylor 11; large and pleased audience. A Wise Woman 12; good performance; excellent business. A Young Wife 15; good house; performance excellent. Wilbur-Kerwin Opera co. 27.

HOT SPRINGS.—OPERA HOUSE (Brigham and Head, managers): Town Topics 12; good house and pleased audience. The Christian 13; good house; enthusiastic audience. A Run on the Bank 14; fair house. The Prisoner of Zenda 17. A Young Wife 19. Wilbur-Kirwin Opera co. 24-26.

PINE BLUFF.—OPERA HOUSE (M. Holland, manager): Wilbur-Kirwin Opera co. in Said Pasha, The Bohemian Girl, The Two Vagabonds, and The Grand Duchess, 13-15; crowded houses; performances good.

JONESBORO.—MALONE THEATRE (W. T. Malone, manager): The Christian 14; fair house; good performance. Town Topics 18. The Prisoner of Zenda 21.

NEWPORT.—OPERA HOUSE (J. E. Doherty, manager): A Wise Woman 31; packed house. Morrison's Faust Jan. 3.

PRESCOTT.—GREESON OPERA HOUSE (Guy N. Garner, manager): Eli Perkins to small house 15. Crack-a-Jack Minstrels 27. The Two Johns Jan. 3.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt and Co., managers): Frederick Warde played a successful engagement 10-15, appearing in The Duke's Jester, Hamlet, Othello, and Richelieu; he was heartily welcomed. The Belle of New York 27-29. Alice Nielsen 30-Jan. 2. Way Down East 3-6.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): Walter Bentley and co. closed a most successful week 15 in The Silver King. The Star Boarder 16-22. Jules Grau Opera co. 22-29.——HAZARD'S PAVILION: Beverly's Minstrels pleased good houses 13-15.——ITEM: Frederick Warde addressed the Los Angeles Dramatic School of Art and the State Normal School during his engagement, and was presented with a silver loving cup by the pupils of the Normal School.——Colonel and Mrs. Fay Butler are here for the Winter.——Mrs. Marian Cook, for many years a local dramatic critic, has gone as advance representative for Harry Corson Clarke.

OAKLAND.—DEWEY THEATRE (Landers Stevens, manager): Stevens' Stock co. presented Daddy Nolan 9-15; scored a decided success; house packed. Ten Nights in a Barroom 16-22.——MACDONOUGH THEATRE (Ed Swift, manager): Harry Corson Clarke 17.——ITEMS: Landers Stevens, manager of the Dewey Theatre, has accepted an engagement with the Oliver Leslie co., and will appear at the Grand Opera House, San Francisco, 17 as Sidney Carton in A Tale of Two Cities. The production will be under his supervision.——Father Taylor of Town Topics, is here on a visit to her parents.——Mrs. T. Crellin is now a resident of this city.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Jules Grau Opera co. 9-15 in El Capitan, The Isle of Champagne, The Chimes of Normandy, Cavalleria Rusticana, Pinafore, The Little Tycoon, and Patience; satisfactory performances; large houses. Harry Corson Clarke 18. Gorton's Minstrels 20. The Belle of New York 24, 25. Alice Nielsen 27.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Haverley's Minstrels 11; good house; good performance. Shenandoah 12; fair house; excellent performance. At the White Horse Tavern 17. A Hot Old Time 17. A Ball Boy 20 canceled. The Belle of New York 26. Alice Nielsen 28. Ole Olsen Jan. 1. Primrose and Dockstader's Minstrels 4. Way Down East 8.

SAN BERNARDINO.—OPERA HOUSE (Martha Kiplinger, manager): Frederick Warde in The Duke's Jester 8; good performance; fair house. Boston Lyric Opera co. 10, 11. Carmen 10 pleased a large audience. The Idol's Eye 11; small house; poor performance. The Hidden Hand (local) 17.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Frederick Warde in The Duke's Jester 8; light but appreciative audience. At the White Horse Tavern 10; light house; good performance. Shenandoah 14.

WOODLAND.—OPERA HOUSE (F. C. Webber, manager): Ole Olson 13; performance satisfactory; house good.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): For Her Sake 9; performance fair; good house. The Brownies in Fairyland 10; small house. Beach and Bowers' Minstrels 11; good performance; small house. Katie Emmett in The Waifs of New York 16; crowded house. Whose Baby Are You 20. Too Many Trumps 23. A Stranger in New York 25. Haverly's Minstrels Jan. 1. Murphy's Masquerade 3.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): For Her Sake 10 was not well acted, although well staged; small business. Katie Emmet in The Waifs of New York 14 pleased a fair house. David Bispham pleased a fashionable audience 15. Whose Baby Are You 22. A Stranger in New York 24. Yale Glee Club 29. Murphy's Masquerade 31.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): For Her Sake 11; good business. Katie Emmet 15 in The Waifs of New York; crowded houses.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Whose Baby Are You 15. The Waifs of New York 20.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): A Trip to Chinatown 10; S. R. O.; fine co. Cowslip Farm 27.

LEADVILLE.—WESTON OPERA HOUSE (W. S. Tobey, manager): For Her Sake 13; good business. Whose Baby Are You 16.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): For Her Sake 12; good performance; good audience. Whose Baby Are You 17.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Dark.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): The Yale Glee and Banjo Club gave a delightful concert 14; large audience. Mrs. Leslie Carter 15 in Zaza. Nashville Students 21, 22. Corse Payton co. 24-29.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): The Knickerbockers received good patronage 13-15, and presented an attractive olio and burlesques. Through the Breakers 17-19; a well mounted and acted melodrama; drew very good houses. Broadway Burlesquers 20-22. The Sorrows of Satan 24, 25. West's Minstrels 26. Down Mobile 27-29.——ITEMS: The Press Club held its December dinner 15. The usual good time prevailed. Manager Parsons was one of the guests, and very generously invited the entire party to witness the performance of Zaza at his theatre.—The new continuous theatre rumor is afloat again; this time it is the Coliseum that is to be remodeled. Manager Poli, of Poli's Theatre, New Haven, is to be the lessee.—The Christmas MIRROR seems to outdo itself each year, and is a very handsome and welcome visitor.—Joseph Burns, formerly city editor of the "Telegram," is now doing the advance press work for 'Way Down East.—The Yale Glee Club are to make an unusually long tour during their vacation, and will go as far as the Pacific Coast.

A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Zaza 14. The annual concert of the Gounod Society, under Professor Agramonti, 18; large and fashionable gathering. The oratorio offered was The Messiah, with Charlotte Maconda, Mrs. Morris Black, George Hamlin, and Julian Walker as soloists, the Boston Festival Orchestra accompanying. The work of all was most satisfactory. Self and Lady 24. Brother Officers 25. The Burgomaster 27-29. James O'Neill 31-Jan. 2. 'Way Down East 3-5. The Honest Blacksmith 7. Sembrich Opera co. 18.——NEW GRAND (G. B. Bunnell, manager; W. H. Van Buren, assistant manager): A Young Wife 13-15 to topheavy houses. Uncle Josh Spruceby 24-26. Because She Loved Him So 27-29. An African King 31, Jan. 1. Diamond Brothers' Minstrels 2. Down Mobile 3-5.——ITEMS: New carpets are being laid at both Hyperion and Grand this week, and at the Hyperion handsome hangings on the boxes and exits and new side wall decorations.—The Gounod soloist and promoters of society were banqueted at Cafe Lontine after concert 18.—David Belasco was in town 14 and was entertained by friends.

JANE MARLIN.

NORWICH.—BROADWAY THEATRE (Ira N. Jackson, manager): Grace George, In Her Majesty, delighted a large audience 10. Alberta Gallatin, in a Nell Gwynne play, entitled Under the Restoration, drew a fair-sized house 13. The play itself is rather tedious, but Miss Gallatin and her associates work hard to make it a success. Stetson's U. T. C. to capacity 14. Nashville Students 18. Snow and Heron Stock co. 24-29.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): His Better Half to a small audience 14. Alberta Gallatin as Nell Gwynne in Under the Restoration 18; interesting performance; pleased audience. Diamond Brothers' Minstrels 19. Superba 22. Brother Officers 24.——JACQUES' OPERA HOUSE (Jean Jacques, manager): A good co. appeared in Uncle Josh Spruceby 13-15; big business. A Romance of Coon Hollow pleased large audiences 17-19.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): Snow and Heron co. opened for a week 17 to good business, which increased during the week. Mortimer Snow, Edward J. Heron, Edith Wilton, and Margaret Neilson were good. A Guilty Mother 25. A Runaway Girl 28.——ITEM: Richard Foote is visiting friends here and is giving dramatic readings and recitals.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Alberta Gallatin in Under the Restoration 14; fine performance; small audience. Nashville Students' Minstrels 17 pleased large audience. A Social Blizzard 22. Bagley's Comedians 25.——ITEM: The Nashville Students were entertained here by the Crescent Literary Club.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Her Majesty 13; fair patronage. Rusco and Holland's Minstrels 20. Superba 21. Our New Minister 25. A Runaway Girl 27. Morrison's Comedy co. 31-Jan. 5.——OPERA HOUSE (W. W. Hanna, manager): Diamond Brothers' Minstrels 18 pleased light business. Queen of the Orient 25.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Herald Square Comedy co. closed a week of fair business 15. The Village Parson 19; fair and pleased audience. Diamond Brothers' Minstrels 22. Morrison Comedy co. 24-29. Sawtelle Comedy co. 31-Jan. 5.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Stetson's U. T. C. 15; fair business. Nashville Students 19 pleased a fair audience. Diamond Brothers' Minstrels 25. Self and Lady 26.

BRISTOL.—OPERA HOUSE (W. R. Michael, manager): His Better Half 15; performance unsatisfactory. Uncle Josh Spruceby 19; good performance; S. R. O. Our New Minister 26.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Gorman's Alabama Troubadours 8; fair business; co. fair. Uncle Josh Spruceby 18; large and pleased house. Jubilee Singers Jan. 8.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt and Son, managers): Rice and Cohen Vaudeville co. 28.

TORRINGTON.—UNION THEATRE (Voltman Brothers, managers): Diamond Brothers' Minstrels 21. Washburn's Minstrels 29.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Dark.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Will open 25 with Perucht-Beldini co.——ODD FELLOWS' THEATRE (A. Brost, manager): D'Ormond-Fuller Stock co. continues to good houses; performances good. Plays recently produced: Joshua Whitcomb, Pink Dominoes, Pygmalion and Galatea, and Shadows of a Great City.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Perucht-Beldini co. (return) 10 had a successful engagement in Why I Loved Him So, Dad's Girl, Sapho, and A Western Romance. Ward's Minstrels 17; large and pleased audience. Other People's Money 21.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Trial by Jury (local) 14; house and play fair. Ward's Minstrels 19. Perucht-Beldini co. in In Old Virginia and Sapho 21, 22. Barlow Minstrels Jan. 4. The Spider and the Fly 5. What Happened to Jones 7.

ST. AUGUSTINE.—GENOVAR'S OPERA HOUSE (R. Genovar, manager): Perucht-Beldini co. in Sapho and A Woman's Love 17, 18; performances excellent; small houses.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): A Black Sheep 11; large business. Barbara Frietchie 15. Olympia co. 17-22.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): The Spider and the Fly 14, 15; good business; performances pleasing. A Black Sheep amused fair audiences 17, 18. Six Hopkins 19, 20. Nathan Hale 24, 25. Secret Service 26, 27.——NEW LYCEUM THEATRE (R. Coley Anderson, manager): Olivette was sung 13-15 by the stock opera co. and delighted good audiences. Jack Leslie, Charles Holmes, John A. Dewey, Claude Amsden, Franklin Cox, Carlotta Gilman, Hazel Davenport, Annie Schlesinger, and Lola Harris were in the cast. Billee Taylor and Said Pasha 17-22.——COLUMBIA (Henry and Julius De Give, managers): Brannig Dramatic co. closed a good week 15. Klaut-Hearn co. 17-21 opened to big house in The Fatal Card, followed by An Innocent Sinner, Kidnapped, The Commodore, and The Old Curiosity Shop; co. good. Black Patti's Troubadours 22, 23. Mabel Paige co. 24-29.——ITEM: Kah of the Red Button, a Chinese opera in two acts, will have its initial performance at the Grand 24, 25. It was written by Stuart Maclean, musical critic of the "Daily News."

SAVANNAH. THEATRE (Fred G. Wels, manager): Mabel Paige co. drew largely in a pleasing repertoire 10-15. Barbara Frietchie 12. Local Minstrels 17; full house; performance good. A Runaway Girl 18; S. R. O.; performance excellent. Other People's Money 19. Black Patti's Troubadours 20. Nathan Hale 21. The Bowery After Dark 22. A Midnight Bell 25. What Happened to Jones 28.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): Klaut-Hearn co. 11-15, presenting A Nutmeg Match, The Commodore, For Her Dear Sake, The Fatal Card, Trilby, The Diamond Breaker, and An Innocent Sinner; performances well attended and satisfactory. Nathan Hale 22. What Happened to Jones 25. Other People's Money 26. A Midnight Bell 27.

MACON.—ACADEMY OF MUSIC (Henry Berne, manager): Ida Benfey 11; large audience. She was taken ill during her reading of "A Tale of Two Cities" and had to leave the stage. Barbara Frietchie 13. A Runaway Girl 15; good business and performance. A Midnight Bell 24. Other People's Money 25. Ida Benfey 27.

BRUNSWICK.—GRAND OPERA HOUSE (E. D. Wolffe, manager): Mabel Paige co. 17 in The Captain's Mate; large house; good performance. Olympia Opera co. 20. The Spider and the Fly Jan. 1. When We Were Twenty-one 2. Secret Service 4.

COLUMBUS.—SPRINGER'S OPERA HOUSE (Springer Brothers, managers): The Spider and the Fly 12; fair performance; good business. A Runaway Girl 14; excellent performance; large house. A Black Sheep 15; fair performances; business light.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Quo Vadis 15; small business. The Spider and the Fly 17; topheavy house. Midnight Bell 18. A Black Sheep 19.

ALBANY.—GLOVER'S OPERA HOUSE (Furlow and Jones, managers): The Spider and the Fly 17; large and pleased audience. Mahara's Minstrels 17.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, manager): Quo Vadis 17; good performance; fair house. Mahara's Minstrels 18. Barlow Brothers' Minstrels 25.

COLUMBUS.—OPERA HOUSE (J. H. Shipp, manager): Mahara's Minstrels 15; good house; performance good.

NEWNAN.—LEESE OPERA HOUSE (Bowman and Glover, managers): Quo Vadis to small house 13; pleased audience. Barlow's Minstrels 29.

WAYCROSS.—JOHNSON'S OPERA HOUSE (T. B. Trent, manager): Ward's Minstrels 13; performance excellent; good house.

CARROLLTON.—MOORE'S OPERA HOUSE (J. P. Moore, manager): Quo Vadis pleased large house 14.

BAINBRIDGE.—OPERA HOUSE (J. I. Subers, manager): Dark.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Finney, manager): Tennessee's Pardner 10; big house; good co. Royal Italian Marine Band 11, 12; good business; fine concert. My Friend from India 14 pleased fair house. Frawley co. 20. Human Hearts 25.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Leon Herrmann 21.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Company, managers): Marie von Wegern in Tante Bemmchen In Amerika spielte am 11 vor einen grossen publikum und gab allgemeine zufriedenheit. Edward Harrigan in Old Lavender had light business but gave good performance 12. The Princess Chic drew well and was satisfactory 14. Creston Clarke 15 pleased good house. Hogan's Alley had big house 16 but performance was wretched. Mrs. Fiske 25.——AUDITORIUM (W. E. Munger, manager): Peck's Bad Boy had good attendance 13-15; fair performances. Nashville Students did big business 16, 17; co. excellent.

BLOOMINGTON.—GRAND OPERA HOUSE (J. T. Henderson, manager): The Dairy Farm 12; good house and play. Creston Clarke in The Only Way 14; small but enthusiastic audience. John Carter and Adele Luchrmann deserve special mention. Marion Manola 13 canceled. Himmelein's Imperial Stock co. 17-22. Plays: The Lost Paradise, Northern Lights, In the Heart of the Storm, The Victorian Cross, Dr. Jekyll and Mr. Hyde, Lost in New York, East Lynne.——COLISEUM (L. J. Seybold, manager): Kilties' Band 15; large audiences; excellent concert. Peck's Bad Boy 17 canceled. Faust 21. A Wise Woman 27.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): The Bells 10 canceled. Dorna-Emmet co. 12; excellent entertainment. Dorna has many friends in this city. Castle Square Comedians in A Silent Slave, The Wyoming Mail, and Sapho 13-15; fair business. Porter J. White in Faust pleased good audience 17. Benson and Anderson co. 21, 22. Della Rocca co. 25. Scott's Minstrels 27. The Trapper's Daughter 28. Kingsley and Russell co. 31-Jan. 5.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): The Convict's Daughter 10; fair production; good house. Robert B. Mantell in A Free Lance 11; large and enthusiastic audience. Scott's Minstrels 12 pleased topheavy house. James Whitcomb Riley 13 pleased large audience. Kilties' Band 14; excellent concert; small audiences. Hogan's Alley 15; well-filled house; poor performance. Davidson Stock co. 16 in Darkest Russia; S. R. O.; audience pleased.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Scott's Negro Minstrels 11; small house; poor performance. Marion Manola in Friend Fritz pleased small house 14; co. remained here until 17, canceling all dates until 25, when they will resume tour at Quincy. Devil's Auction 19. The Christian 26. The Royal Box 29. Edward Harrigan 31. Fritz in New York Jan. 1. Morrison's Faust 4. Where Is Cobb 7. Zaza 8. Ernest Gamble co. 9. Stetson's U. T. C. 10. The Man from Mexico 12

EAST ST. LOUIS.—McCASLAND OPERA HOUSE (A. H. Spink, Jr., manager.): The Ivy Leaf (return) to excellent business 8, 9. Murray and Mack in Shooting the Chutes to good business 10. May Hosmer Stock co. opened for a week 16 in Fanchon, the Cricket, to a crowded house. Miss Hosmer was excellent; support weak. Other plays presented: East Lynne, Camille, and The Two Orphans. A Breezy Time 23. White's Faust 25. Si Plunkard 30.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Clay Clement in The New Dominion 14; excellent performance; good business. David Higgins in Courting at Green's (return) 16 intrenched himself more deeply in the hearts of local attendance. Olive Maud Davis scored a decided hit. Porter J. White in Faust 19. The Man from Mexico 23.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Robert B. Mantell 12 in A Free Lance pleased a good house. Hogan's Alley 14; fair attendance. Devil's Auction 15; good house; co. and specialties good. James Whitcomb Riley 17; big house. Scott's Minstrels 18; good business. La Pearl's co. 21. The Girl from Calcutta 22. The Christian 24.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): J. H. La Pearl's co. 15; poor performance; fair attendance. Scott's Minstrels 16; packed house pleased. The Missouri Girl 23. A Bunch of Keys 25. Edward Harrigan 26. Si Plunkard 29. The Telephone Girl 30. Where Is Cobb (return) Jan. 1. The Christian 2. Shore Acres 5. A Hindoo Hoodoo 6. Two Married Men 13. Thomas Jefferson 15.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Himmelein's Imperial Stock co. 11-15 in Northern Lights, In the Heart of the Storm, The Victorian Cross, Dr. Jekyll and Mr. Hyde, and Lost in New York; fair business; scenery good. Clay Clement in The New Dominion 17; small house; excellent performance. Scott's Minstrels Jan. 1.

GALESBURG.—AUDITORIUM (Punch Robertson, manager): Hogan's Alley 11 pleased good house. Edward Harrigan in Old Lavender 13; fair business and performance. A Lion's Heart 14 pleased good house. Flora De Voss Stock co. opened up 17 for a week to Louisiana and A Fatal Mistake. The Royal Box 25. Man's Enemy 27. Marion Manola 28. Shore Acres 1.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Carl A. Haswin in A Lion's Heart 10; fair attendance. Kilties' Band 11; good houses. Edward Harrigan in Old Lavender 15; fair business. Hogan's Alley 18. Marion Manola 25. Mrs. Fiske 26.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Tim Murphy presented A Bachelor's Romance 12; packed house; satisfied audience. The Man from Mexico 21. Martin's U. T. C. 27. Frank Keenan Jan. 3. Ben Ton Stock co. 7-12. What Happened to Jones 15.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): The Dairy Farm 11; fine performance; business excellent. James Whitcomb Riley 12; S. R. O. Scott's Minstrels 13; fair performance and business. The Real Widow Brown failed to appear 14.

AURORA.—OPERA HOUSE (J. H. Plain, manager): A Texas Steer 12 pleased large house. The Sorrows of Satan 12; excellent performance; small house. The Princess Chic 17; fine performance; fair house. Devil's Auction 21. U. T. C. 31. Man's Enemy 24 canceled.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): A Jolly Affair 14; fair audience pleased. Old Virginia Minstrels 15 failed to please good house. A Bunch of Keys 21. Morrison's Faust 25. The Missouri Girl 29. Uncle Josh Spruceby Jan. 2. A Texas Steer 4.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Innes' Band 10; good house; excellent performance. A Texas Steer 13; big house; excellent co. Ben Ton Stock co. opened for a week 16. Scott's Minstrels 24. Martin's U. T. C. 28. The Trapper's Daughter, 31.

PETERSBURG.—OLYMPIC THEATRE (J. W. Williamson, manager): Reno 12; good business; performance fair. Nashville Students 14; business fair; satisfactory performance.——HARRIS OPERA HOUSE (J. C. Bishop, manager): Passion Play pictures 17. Peck's Bad Boy 21.

CAIRO.—OPERA HOUSE (Bennett and Williamson, managers): Little Trixie 12; fair business. The Christian 15 pleased large attendance. A Wise Woman 16; fair house; good performance. Faust Jan. 1. A Hindoo Hoodoo 4. Edward Harrigan 7.

BELLEVILLE.—ANHEUSER-BUSCH OPERA HOUSE (E. J. Stumm, manager): German Stock co. 12 pleased a fair house. The Eleventh Hour to S. R. O. 16; excellent performance. German Stock co. 19. A Bunch of Keys 23.

SPRING VALLEY.—REINKE OPERA HOUSE (J. J. Kelly, manager): A Woman in the Case 16; fair business and performance. Courting at Green's 17; S. R. O.; performance good. The Watch on the Rhine 22. The Tide of Life 28.

JOLIET.—WAGNER OPERA HOUSE (R. H. Taylor, manager): A Lion's Heart 15; fine performance; medium business. A Woman in the Case 22. The Royal Box 25. Marie Von Wegern 26. Chattanooga 29.

JOLIET.—THEATRE (William H. Bulshizer, manager): The Dairy Farm 15; S. R. O.; performance good. Clay Clement 18. Devil's Auction 22. Finnigan's 400 25. Modjeska 28. A Hole in the Ground 31. U. T. C. Jan 1. Zaza 3.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): David Higgins in Courting at Green's 12 to good business. Clay Clement in The New Dominion 15 pleased a small audience. White's Faust 19. Maro 21.

SOMANAK.—McCLURE'S OPERA HOUSE (C. A. Cahow, manager): A Texas Steer 11 to good house; performance satisfactory. White's Faust 18. Murray Comedy co. 27-29. Shore Acres 31. The World Against Her Jan. 2.

CANTON.—KENNICK OPERA HOUSE (J. B. Arthurs, manager): Nashville Students 12; good business. Hogan's Alley 13 pleased better than last year. Della Rocca co. 14; poor co. Peck's Bad Boy 20. Imhof Comedy co. 24-26. Edwin Harrigan 28.

FRANKFORT.—COLUMBIA THEATRE (J. J. Anghe, manager): Devil's Auction 12; large audience; pleasing performance. A Jolly Affair 15; fair business and performance. Stetson's U. T. C. 25. A Poor Relation 27. Lester Opera co. 31-Jan. 5.

MORRISON.—MILNE'S OPERA HOUSE (G. Milne, manager): McCarthy's Mishaps 12; fair house; good performance. Peck's Bad Boy 28.——AUDITORIUM (Shelly and Lewis, managers): Will open 24 with The Man from Mexico.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): The Christian 17; fair audience; good performance. Si Plunkard 25. The Eleventh Hour 26 canceled. Morrison's Faust Jan. 2. Edward Harrigan 6.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): A Lion's Heart 13; good house pleased. Nashville Students 16; S. R. O.; fair performance. A Woman in the Case 20. Peck's Bad Boy 24. The Royal Box 26.

MATTOON.—THEATRE (Charles Hogue, manager): The Ivy Leaf 11 pleased a fair house. The Trapper's Daughter 12; poor co.; fair business. Devil's Auction 13; delighted large audience.

MARENGO.—OPERA HOUSE (E. D. Patrick, manager): R. J. Bennett's lecture 12 drew good house. The Sorrows of Satan 14; small house; strong co. Martin's U. T. C. co. 26.

ROCKFORD.—OPERA HOUSE (T. J. Hawks, manager): The Tyranny of Tears 12. The Sorrows of Satan 15; small house; well received. Scott's Minstrels 26.

LITCHFIELD.—SNELL'S OPERA HOUSE (Hugh A. Snell, manager): Gillhooley's Reception 11; business and co. poor. A Wise Woman 20. The Missouri Girl 25.

FAIRBURY.—OPERA HOUSE (Phil Wade, manager): A Woman in the Case 13; good business; performance fair. Scott's Minstrels 19. Howell, impersonator, 24. A Wise Woman 26. Blind Boone 28.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Barbour Theatre co. 17, 18 in A Night Off and The Country Girl; fair houses; unsatisfactory performances. A Jolly Affair 24.

RICHMOND.—OPERA HOUSE (William Deppy, manager): May Hosmer Stock co. 10-15; good business; excellent co. La Pearl's co. 19.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Creston Clarke in The Only Way pleased good house 13.

STREATOR.—PLUMB OPERA HOUSE (T. E. Williams, manager): Marion Manola in Friend Fritz 12; fair but pleased audience.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): McFadden's Row of Flats 16; S. R. O.; co. good. Man's Enemy 23.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): The Dairy Farm pleased good business 13. Devil's Auction 20.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): The Tyranny of Tears 13. A Texas Steer 14; fair but pleased audience.

SYCAMORE.—WARD'S OPERA HOUSE (Ward and Singer, managers): Martin's U. T. C. canceled 26. Peck's Bad Boy 31.

INDIANA.

MARION.—GRAND (E. L. Kinneman, manager): Elmer E. Vance co. closed a three nights' engagement 12 with Patent Applied For; large patronage; performances meritorious. Brooke's Band came 13, filled the house, rendering a programme replete with melody. Dainty Paree Burlesquers 14, 15 to capacity; entertainment pleasing. Lester Opera co. 17-19. Uncle Josh Spruceby 20. Old Arkansaw 21, 22. Finnigan's Ball 25. Frank Keenan 26. Thomas Jefferson 28. For Her Sake 29.——ITEMS: On Jan. 18 a benefit will be tendered Manager Kinneman, the result of a movement instituted by several young musical men here. Manager Kinneman has been connected with the Marion theatres for years, his first contract having been made in 1873. The Grand has been under his management for the past three years. During all this time he has always cheerfully donated the theatre to any lodge, church or charitable entertainment. Ben Larrimer has charge, and Milton Wallace is treasurer.—Brooke's Marine Band closed here 13 for the holidays.—A lodge of Elks was instituted at Princeton 13, with forty charter members.—James H. Balmer, manager of the Kaffir Boy Choir, was arrested at Huntington 16, at the instance of Martha A. Holmes, financial secretary of the Christian Endeavor Society, who claimed that he owed the society $50 for failing to appear at an entertainment in that city. The manager settled the claim.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): Jefferson De Angelis 13 in A Royal Rogue to large and delighted audience. A Hole in the Ground 14 drew well and pleased. Frank Keenan 19. A Texas Steer 25. Modjeska 29.——AUDITORIUM (Harry G. Sommers, manager): A Female Drummer 12 pleased big business; Harry Ladell and Nellie O'Neil scored. Eugene C. Foster 14 lectured to capacity. Mistakes Will Happen 15; good house; comedy interesting and co., including Charles Dickson, Nell McEwen, and Harry McRae Webster, clever. Thomas Jefferson 25. William H. Sherwood Jan. 4.——ITEMS: The Elks are preparing to give a week of Winter circus in February.

EVANSVILLE.—GRAND (T. J. Groves, manager): Howard Gould in Rupert of Hentzau 14; fair audience; good performance. Six Hopkins 25. Chicago Orchestra 31.——PEOPLE'S (T. J. Groves, manager): Rusco and Holland's Minstrels 12; good house; pleased audience. Si Plunkard 13 drew well and Finnigan's 400 having disappointed Mr. Groves for the 16, he booked Si Plunkard for that date also. The Eleventh Hour 27. Morrison's Faust 30.——ITEM: At the

Aunt's Nephew 25. Old Arkansaw 29. William Collier 29.

FORT WAYNE.—TEMPLE THEATRE (F. E. Bender, manager): Mistakes Will Happen 11; fair business. Vance Comedy co. 13-15 in The Limited Mail, Patent Applied For, and The Queen of the Circus; packed houses. Howard Gould in Rupert of Hentzau 17; large audience. Kilties' Band 18; good house. Princeton Glee Club 19. Hilf Dir Selbst (Help Yourself), written by the city editor of the Fort Wayne "Freie Presse," will be produced 21 by the German Theatrical Stock co. of Detroit, under the direction of Mr. Bollman. King Dramatic co. 24-29.

HUNTSVILLE.—THE GRAND (Murray and Swisher, managers): Faust 12; performance and business good. At the White House Tavern 15; poor business. Fritz in New York 26.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, manager): Eldon's Comedians 10-15 in A Country Sweetheart, The Great Labor Strike, Cyclone, My Dixie Home, Old Hayseed, and Sapho; large business; performance good. Old Arkansaw 18. Uncle Josh Spruceby 21. Old Virginia Minstrels 25. Finnigan's Ball 26. Brown from Boston 31.

LA FAYETTE.—GRAND OPERA HOUSE (Max Born, manager): Creston Clarke in The Only Way 12; good cast and pleased audience. The Dairy Farm 13 to fair business; audience pleased. The Real Widow Brown 20.—ITEM: The Dairy Farm co. rests here 17-22.

HAMMOND.—HOHMAN'S OPERA HOUSE (T. E. Bell, manager): Edward Harrigan in Old Lavender 8, 9; poor houses; excellent performances. Porter J. White in Faust 10; full house; excellent co. The Tide of Life 23. Poverty Row 30. Martin's U. T. C. Jan. 6, 7.

PLYMOUTH.—OPERA HOUSE (J. A. Kramer, manager): A Trip to the Circus 12 failed to appear; Hello, Bill 13; good house and performance. A Jolly Affair 18. A Poor Relation 22. Uncle Josh Spruceby 24. Mahoney's Wedding Day 26. Finnigan's Ball 29. Metropolitan Players 31-Jan. 5.

PERU.—MILLER OPERA HOUSE (H. L. Miller, manager): Robert B. Mantell in A Free Lance 15; fair business; splendid performance. Mahoney's Wedding 25. Finnigan's Ball 27. For Her Sake 29. Old Arkansaw Jan. 1. Finnigan's 400 2. Thomas Jefferson 4.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Howard Gould in Rupert of Hentzau 15; small audience; performance excellent. Carpenter's Quo Vadis 22. Mahara's Minstrels 26. The Eleventh Hour 29.

HUNTINGTON.—OPERA HOUSE (Harter Brothers, managers): Heck's Metropolitan Players 10-15 in The Three Musketeers, Eileen Aroon, Fate, The Corsican Brothers, and All in a Fog; small business; fair performances.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): My Aunt's Nephew 13; fair house; co. fair. Harry Shannon co. opened for a week in The Squire's Daughter to packed house 17; co. good. Old Arkansaw 26. A Poor Relation Jan. 4.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Large and pleased audience greeted Otis Skinner in Prince Otto 12. Davidson Stock co. 13-15 in Darkest Russia, She Couldn't Marry Three, and Dangers of a Great City.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, manager): Maharn's Minstrels 27. The Missouri Girl 31. J. H. La Pearl's co. Jan. 4.—CARLISLE HALL (Carlisle Brothers, managers): Kinetoscope to large house 13.

SHELBYVILLE.—BLENING OPERA HOUSE (Bert Deprez, manager): Allen Tabor 10, 11 failed to appear. Kalbfield's Minstrels 12; large house; poor performance. The Real Widow Brown 19. A Jolly Affair 26.

DE KALB.—TODD THEATRE (Charles W. Todd, manager): Old Arkansaw 17; good business; play and co. good. Finnigan's Ball 24. Barbour Theatre co. 25-29.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): Hello, Bill to fair house 14; audience pleased. Lester Opera co. 20-22. A Poor Relation Jan. 3.

UNION CITY.—UNION GRAND THEATRE: Morrison's Faust delighted a large house 14. Uncle Josh Spruceby 18; good performance; crowded house. Fritz in New York 26.

BUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, managers): Miss Hersey from Jersey 18 disappointed a fair house. A Jolly Affair 25. Old Virginia Minstrels 29.

NEW ALBANY.—OPERA HOUSE (H. R. Cannon, manager): John Griffith in The Gladiator 15; performance and business good. Chatten's Minstrels 25.—ITEM: The Elks will give a minstrel show Jan. 26, 28.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Hello, Bill 14; fair house; performance good. A Jolly Affair 17. Old Arkansaw 20. Finnigan's Ball 22. Elden's Comedians 24-29.

TIPTON.—KLEYLA THEATRE (Foster and Ramsay, managers): The Girl from Calcutta failed to appear 15 on account of sickness of manager. Stetson's U. T. C. 24. Uncle Josh Spruceby 26.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Local Minstrels 12, 13; performances fair; business good. A Doctor's Warm Reception 22.

FRANKLIN.—NEW OPERA HOUSE (L. Zeppenfeld, manager): Humpty Dumpty 6; good performance and house. A Trip to the Circus 14. Miss Hursey from Jersey 19.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Hello, Bill pleased a large audience 13. The Real Widow Brown 18. Elks' Minstrels 25. My Aunt's Nephew 29.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Old Arkansaw 15 pleased good business.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): The Girl from Calcutta 12. Thomas Jefferson 26.

ROSSVILLE.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Lois E. Kennedy, hypnotist, 10-12 canceled. Riley Burton Comedy co. 31.

SEYMOUR.—GRAND OPERA HOUSE (W. P. Rooney, manager): The Real Widow Brown 17 failed to appear.

ANDERSON.—GRAND OPERA HOUSE (J. V. Cook, manager): Lester Opera co. 13-15; good performance; fair business.

BLOOMFIELD.—PEOPLE'S THEATRE (W. M. Moss, manager): A Breezy Time 13; light business; fair performance. Carpenter's Quo Vadis 17.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Porter J. White in Faust 13; crowded house; excellent performance.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): A Trip to the Circus 19 canceled. Old Virginia Minstrels 21.

INDIAN TERRITORY.

LEHIGH.—ELOU OPERA HOUSE (Boone Williams, manager): Labadie's Faust 20. Payton Sisters 24-29.

PURCELL.—BROWN'S OPERA HOUSE (W. F. Brown, manager): Southern Stock co. in Doris, The Vendetta, and What Happened to Brown 10-12; good co. and business. Have You Seen Smith 15; good house; good performance.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): Murray Comedy co. had a successful week 10-15, and their engagement was extended 16-22. They presented Camille, Sapho, Just Before Dawn, A Fatal Card, Tiger Lily, Golden Giant Mine, Uncle John, Mother and Son, A Bachelor's Ward, A Soldier's Honor, and Because. Share Acres 27.—ITEMS: Articles of incorporation of the Ottumwa Opera House Co. with a capital stock of $30,000 have been recorded. The bondholders of the present Opera House recently foreclosed their mortgage on the property, and this is understood to be a reorganization of the old Opera House co. Manager Jersey will still do business at the old stand. The Established Association, of Iowa, of which Ottumwa's Mayor Phillips is president, will hold its annual convention at the Grand Opera House 28.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Miss Hobbs 11. The Princess Chic to packed house 12; excellent performance. Vanity Fair 13. Midsummer Night's Dream 25. The Man from Mexico 29. The Heart of Maryland Jan. 1.—GRAND OPERA HOUSE (William Foster, manager): Grace Hayward co. to good business 10-15 in fine performances of Friends, Moths of Society, An Ideal Husband, Camille, Carmen, A Soldier of the Empire, Sapho, Little Bright Eyes, and Taken from Life. Where is Cobb 17, 18. The Angel of the Alley 19. The Hottest Coon in Dixie 21, 22. The Real Widow Brown 24-26. Davy Crockett 27. My Aunt's Nephew 31.—MIRROR THEATRE (F. F. and W. F. Blyler, managers): People's Stock co. did good business 10-15 in Down the Slope and Jack's Wife.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Zaza 12. The Tyranny of Tears 14. Modjeska 20. The Watch on the Rhine 22. Blue Jeans 24. Quo Vadis 28. Tim Murphy 27. War on Women 31. Frank Keenan Jan. 1. The Man from Mexico 3. The Girl from Maxim's 11. Faust 14. A Tin Soldier canceled.—STUDT AUDITORIUM: Dr. Frank Bristoe to a crowded house. Hiawatha 29.—COATES' OPERA HOUSE: Dark.—SANGER BAND AUDITORIUM: Band concerts Sunday evenings to packed houses. Zither Club Concert 31.—ITEM: The Flower of the Family was presented 14 by the Amateurs, a local dramatic club, and was well received.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): The Princess Chic 11; big and pleased house. Railroad Jack 12; fair house; co. poor. Shore Acres 13 delighted a good house. Miss Hobbs 14. Al. H. Wilson in The Watch on the Rhine 15; excellent performance; good houses. A Trip to Chinatown 18. Walker Whiteside 21. The Royal Box 22. Alvin Joslin 25. Louis James and Kathryn Kidder 28. A Trip to Countown 29. Mrs. Fiske 31. Tim Murphy Jan. 1.—ITEMS: A Tin Soldier canceled 27.—Alvin Joslin switched from 22 to 25.

FORT DODGE.—MIDLAND OPERA HOUSE (S. T. Meservey, manager): A Bunch of Keys 5 pleased packed house. Fachetti's Woman's Orchestra 7; excellent concert; big house. Miss Hobbs 12. Shore Acres 14; big house; performance satisfactory. The Watch on the Rhine 17; good house; audience pleased. Alvin Joslin 20. Louis James and Kathryn Kidder 28. Tim Murphy 31.—ITEM: Manager Meservey has the sympathy of many friends in the death of his wife, that occurred 15.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John E. Henderson, manager): Tim Murphy in A Bachelor's Romance 13 pleased his many admirers. Alvin Joslin 14; topheavy audience. Grace Hayward co. 17-20 opened to big business. Repertoire: Friends, An Ideal Husband, Camille, The Soldiers of the Empire, Carmen, Moths, and Taken from Life. The Royal Box 24. Modjeska 25. Quo Vadis 28. Mrs. Fiske 29.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Innes' Band 9; light business. Alvin Joslin 10; fair house. Tim Murphy in A Bachelor's Romance 11 drew well and pleased. The Princess Chic (return) 13 to capacity; excellent performance. A Lion's Heart 14; small but appreciative audience. Castle Square Comedy co. 17-19 canceled. Modjeska 26. Mrs. Fiske 28.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Miss Hobbs 13. The Watch on the Rhine 18. Monmouth Glee Club 25. Carter, magician, 28. Chattanooga Jan. 1. Tim Murphy 4.—ITEM: The new theatre at Williams, Iowa, will open 26, under the management of E. T. Johnson, with Frederick Clarke in David Garrick as the opening attraction.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): A Lion's Heart 11; fair business. Fred Eckhart, formerly a resident of Keokuk, was presented with a gold headed cane after the third act. Kilties' Band 15; good audiences. The Scotch dancing of Sergeant Johnston was a feature.

LYON.—VAN WERDEN'S OPERA HOUSE (L. Van Werden, manager): Quaker Male Quartette 14 pleased small audience. Fadette's Woman's Orchestra Jan. 2. Chattanooga 17. Slayton Stock co. 25, 26.—ITEM: The addition to Van Werden's Opera House will be completed Jan. 2. Dimensions of new stage, 36 x 40 feet, with 40-foot loft.

CENTERVILLE.—ARMORY OPERA HOUSE (G. W. Needles and Co., managers): Redmond Dramatic co. presented My Brother's Keeper, My Friend from Kokomo, The Sailor, West Indian, Side by Side, and A Modern Galatea to fair business 10-15. Andrews Opera co. 20. Where is Cobb 26. Two Married Men Jan. 4. Robert Downing 16.

COUNCIL BLUFFS.—DOHANY THEATRE (Stevenson and Kennedy, managers): Watch on the Rhine 14; fair attendance; good attraction. Walker Whiteside in Heart and Sword 16; good business; splendid performance. The Royal Box 21. A Tin Soldier 27. O'Hooligan's Wedding 30.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Where is Cobb 15; poor performance; light business. Kilfoil Stock co. 17-22. Shore Acres 25. Davy Crockett 26. Chattanooga 31. The Girl from Calcutta Jan. 1. The Heart of Maryland 2. My Aunt's Nephew 3.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Tim Murphy in A Bachelor's Romance 14 pleased large audience. Alvin Joslin 18. The Watch on the Rhine 19. Shore Acres 24. The Belle of Manita 25.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Andrews Opera co. in Carmen 11; fair house; pleased audience. Countown 400 15; fair house; pleased audience. Where Is Cobb 19. Railroad Jack 21.

FAIRFIELD.—GRAND OPERA HOUSE (Lon Thoma, manager): Andrews Opera co. pleased a good house in Carmen 15. The Belle of Manilla failed to appear 21. McCarthy's Mishaps 28. A Woman in the Case 31.

ELDORA.—WISNER OPERA HOUSE (John C. Crockett, manager): Where is Cobb 14; good business; pleased audience. Tim Murphy 29. Chattanooga Jan. 2.—ITEM: Theresa Belmont Walters has retired from Where is Cobb to undergo an operation.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): O'Hooligan's Wedding played 13; fair audience; performance poor. Shore Acres canceled 24. The Man from Mexico 31.

KOSSUQUA.—UNION OPERA HOUSE (R. R. Rowley, manager): Andrews Opera co. in Carmen 17; fair business; excellent performance. Fadette's Woman's Orchestra 29. Countown 400 Jan. 5.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Shore Acres 12; good business; good performance. Walker Whiteside 20. Aunt Jerusha 25. Kilfoil Stock co. 31-Jan. 5.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): Zaza 13. Chattanooga Jan. 4.—STEVERS' OPERA HOUSE (George Higgins, manager): Dark.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, manager): Brinton's moving pictures 10-12; good business. Van Haverskerkle concert 17 pleased a good house. McCarthy's Mishaps 24.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Alvin Joslin 13; good business; good performance. Blue Jeans 28. The Man from Mexico Jan. 2.

SHELBY.—OPERA HOUSE (H. L. Emmert, manager): Aunt Jerusha 11; full house; performance first-class. Gay Coons from Darktown 18. Railroad Jack 24.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Lyman Twins in A Merry Chase satisfied a good house 11.

BOONE.—ARIES OPERA HOUSE (Ben B. Wiley, manager): Railroad Jack 17; good house; fair performance. O'Hooligan's Wedding 22.

WEBSTER CITY.—WILLSAN'S OPERA HOUSE (F. E. Willsan, manager): Alvin Joslin 19.

RED OAK.—EVANS THEATRE (Frank Hathaway, manager): Where Is Cobb 20.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): A Young Wife 10, to a house filled to suffocation with a friendly and curious crowd, all anxious to see Ethelyn Palmer, the leading woman, who is a former Topekan. Miss Palmer has improved wonderfully and gave an admirable performance. Frank Tannehill was also warmly received. Ernest Howard, Harry Barker, Horace Brown, Carl Stockdale, C. S. Johnson, R. J. Hoyer, Dora Booth, Effie Gillette, and Edna Dorman ably played the other characters. Al. H. Wilson in The Watch on the Rhine 11 drew hardly a fair house. He has a strong, mellow voice of little compass, which he uses pleasantly. His support was more than good. Mark Price, Alfred H. Hastings, Frank Richter, L. Richards, Fanny Blodgood, Ida Hamilton, Eva Byron, Celia Clay, and little Cora Queatly being the best. Whitney and Knowles' Quo Vadis 12. Eight meritorious performances; small houses. Joseph Callahan, Harry Roberts, Marcus Ford, Wilbard Nowell, Freddy Mansfield, Edward Powell, Winnifred Bonnewitz, Mae Kane, Grace Turner, Maude Cummings, and Rose Gilbert were excellent. Ferris' Comedians 16. Louis James and Kathryn Kidder 20. A Trip to Chinatown 24. Charles B. Hanford 25.—GRAND OPERA HOUSE (James L. King, manager): Alive in Wonderland (local) 20-22; fair success.

THOMAS R. HYATT.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): A Broken Heart 11; fair house; good work was done by Will S. Rising, John Hepworth, and Mylot. The box-office receipts and baggage of this co. were attached by O. T. Crawford for damages alleged in not fulfilling contract. Settlement was made and co. not detained. Charles B. Hanford in Private John Allen gave a good performance 17; large audience. His Busy Day canceled. A Hindoo Hoodoo 19. Beach and Bowers' Minstrels 20. Two Married Women 22. Two Married Men 25. Benedict's Quo Vadis 26. My Friend from India 29.—FOLEY OPERA HOUSE (H. G. Toler, manager): Ernest Gamble Concert co. 15; large attendance. Apollo Club Concert 21.—ITEM: John Hepworth of Broken Heart co. visited Fritz Huttman here.—Miss Jenkins, of Ernest Gamble co., was entertained by Wichita relatives.

PARSONS.—EDWARDS OPERA HOUSE (Howard Graves, manager): Two Married Men 10; large house; good performance. Charles B. Hanford in Private John Allen 13; fine performance; fair audience. Ten Nights in a Barroom 17 satisfied a good house. Robert Downing 17. A Man of Mystery audience. Quo Vadis 22. Morey Stock co. 24-29. A Stranger in New York Jan. 11. A Milk White Flag 15. Two Married Women 17. Hans Hanson 21.—ITEM: There is a transfer war on here, and the last co. had trunks and scenery hauled back and forth for 10 cents.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Erwich, manager): Robert Downing in Richard the Lion Hearted to fair house 11. Mr. Downing appeared to good advantage; co. good. Quo Vadis 12; small house; co. fair. Modjeska 15. A Man of Mystery failed to please small audience 15. The Prisoner of Zenda 24. Payton Sisters 25. A Hindoo Hoodoo 29. Tennessee's Pardner 31. Wilbur Kraus opera co. Jan. 1-3.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Amos Gibson, manager): A Broken Heart failed to please small audience 10. Two Married Men 15; fair business; fair performance. Roanoke 15; fair business; audience pleased. Beach and Bowers' Minstrels 21.

LEAVENWORTH.—GRAND OPERA HOUSE (T. Sinks, manager): Dark.—CRAWFORD THEATRE (M. J. Cunningham, manager): The Watch on the Rhine pleased a big audience 12. Ferris Comedians delighted a packed house with The Plunger 16. The Royal Box 18. A Trip to Countown 23. The Prisoner of Zenda 27.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Morey Stock co. 8-13 in A Royal Slave, Faust, Mlle. Satan, Uncle Sam in Cuba, Cleopatra, and A False Face; good houses and co. Quo Vadis 17; fair co. Robert Downing 18. Kelly's Kids 19. Eli Perkins 20.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Murphy's Masqueraders 17 canceled. Two Married Women 18. T. M. Crawford, elocutionist (local) 19. Charles B. Hanford 21. Tennessee's Pardner 27. A Stranger in New York Jan. 8.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, manager): Koch's Minstrels 14; good performance; fair business. Stevenson Quartette 15; S. R. O.; audience pleased. A Hindoo Hoodoo 17. Fair business; deserved better.

WILSON.—BIJOU THEATRE (George W. McCoy, manager): Madison Square Theatre co. to excellent business and pleased audiences in Hazel Kirke 11, Life at Long Branch 12, Southern Rose 13, My Uncle from Japan 14, Sapho 15.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Two Married Women 15; excellent performance; good audience. Charles B. Hanford 20. A Broken Heart 25. Tennessee's Pardner 29. The Prisoner of Zenda Jan. 5. A Stranger in New York 9.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Two Married Men 12; full house; co. good. Charles B. Hanford gave an excellent performance of Private John Allen to good business 15. Robert Downing 19.

ATCHISON.—THEATRE (E. S. Brigham, manager): The Princess Chic 10 pleased large audience. A Young Wife drew fair house 11. Kelly's Kids 13; poor house. The Royal Box 17. Louis James and Kathryn Kidder 21.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): A Night with the Spirits 12; fair performance; small house. A Stranger in New York 29. The Prisoner of Zenda Jan. 3.

CHANUTE.—WILLIAMS' OPERA HOUSE (G. W. Williams, manager): Schubert Quartette 17. Hans Hanson 20. Robert Downing 27. Tennessee's Pardner Jan. 4.

HUTCHINSON.—SHAW THEATRE (Will S. Thompson, manager): Koch's Minstrels to fair business 11. A Broken Heart 13; light business.—OPERA HOUSE (W. A. Lee, manager): Dark.

ABILENE.—SEELYE THEATRE (A. B. Seelye, manager): Two Married Women to large house 17; audience pleased. Private John Allen 22. Tennessee's Pardner 27.

OTTAWA.—ROHRBAUGH THEATRE (G. T. Kaiser, manager): Ernest Gamble Concert co. 13; large business. Louis James and Kathryn Kidder 19.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, manager): A Broken Heart 12; fair production and house. Bethany Quartette 27.

LYONS.—BUTLER OPERA HOUSE (J. T. Sutton, manager): Koch's Minstrels 13; good performance; fair house. Heywood's Celebrities 20.

KENTUCKY.

FRANKFORT.—CAPITAL THEATRE (J. B. and A. D. Blanton, lessees and managers): At the White Horse Tavern 12; S. R. O.; performance well received. John Griffith in Spartacus 14; good business; audience pleased. Chicago Stock co. 17-22. Sherlock Holmes 26. International Operatic co. Jan. 1. A Black Sheep 7. A Romance of Coon Hollow 11. Clay Clement 12.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Stuart Robson in Oliver Goldsmith 15 to fair house; John Henshaw made decided hit as David Garrick. Van Dyke and Eaton co. opened for a week 17 in A Parisian Princess to S. R. O. A Fatal Card 18. Sherlock Holmes 25.—ITEM: The Sherlock Holmes co. is resting here 17-22.

PARIS.—GRAND OPERA HOUSE (L. H. Ramsey, lessee; Robert S. Porter, manager): John Griffith in Virginia 11; good business; performance satisfactory. At the White Horse Tavern 14; fair business; good performance. International Operatic co. 29. Chicago Stock co. 31-Jan. 5. Sun's Minstrels 8. A Texas Steer 19. A Wise Woman 20.

MT. STERLING.—GRAND OPERA HOUSE (S. A. Wilkerson, manager): John Griffith in Spartacus 13; large and appreciative audience. Barlow and Wilson's Minstrels 19. Chicago Stock co. 24-29.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Palmer's Ten Nights in a Barroom 14; small business. Si Plunkard 17; big house.

ASHLAND.—NEW ASHLAND THEATRE (Bryan and Martin, managers): Fritz in New York 15; small audience; poor performance. U. T. C. 22. Town Topics 27. A Romance of Coon Hollow Jan. 2.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, manager): Barlow and Wilson Minstrels 24. International Operatic co. Jan. 3.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Si Plunkard 15; fair house. John Griffith canceled 17.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): King of the Opium Ring 10; fair house; performance fair. The Christian 11; S. R. O.; excellent performance. Louis James and Kathryn Kidder 13 in A Midsummer Night's Dream; good house; fine performance. Eugenie Blair 14 in A Lady of Quality; house full; good performance. The Prisoner of Zenda 15, 16; good houses; performances fair. A Run on the Bank 18. A Milk White Flag 20. Running Dramatic co. 22-29. Rusco and Holland's Minstrels 31.—ITEM: The Grand Opera House has been leased from the end of this season for a term of years to Mr. Harry Ehrlich.

BATON ROUGE.—ELKS' THEATRE (J. G. Conzelman, manager): Schuman Concert co. 15; fair business. Rusco and Holland's Minstrels 25. In Mizzoura 28, 29.—ITEM: The Schumann co. arrived at 9:30, crossed the Mississippi in a skiff, and gave their concert at 10:30, under great difficulties. Manager Conzelman offered to refund money, but the audience waited, and stayed to the finish at 1:00 a. m.

MONROE.—OPERA HOUSE (I. Sugar, manager): A Midnight Bell 10; poor performance and business. Eugenie Blair 13 in A Lady of Quality; splendid performance; business good. Running Dramatic co. 17-22.

LAKE CHARLES.—OPERA HOUSE (Riddick and Tooner, managers): Harrison Brothers' Minstrels 19. King of the Opium Ring 22. Way Down East 23.

MAINE.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Gorse Payton Stock co. closed a big week 15, having presented Woman Against Woman, The Runaway Wife, Taken from Life, East Lynne, Her Lord and Master, A Desperate Game, A Noble Woman, Only a Farmer's Daughter, On the Rappahannock, and Eagle's Nest; excellent co. Hi Henry's Minstrels 25. Elroy Stock co. 31-Jan. 5.

ROCKLAND.—FARWELL OPERA HOUSE (R. H. Crockett, manager): Anderson Theatre co. 17-22 opened to S. R. O.; fair performance. Repertoire first half of week: The World, The Cannon Ball Express, and What Happened to Hopper. Hi Henry's Minstrels 26. Prince Pro Tem 28, 29. Jere McAuliffe co. 31-Jan. 5. The Man from Mexico 8.

AUGUSTA.—OPERA HOUSE (David Owen, resident manager): Alma Chester co. 17-22 opened to large house with Hermione or the Cross of Gold, followed by The Diamond Breaker, The O'Mallleys of Ballyvenny, Her Husband's Sin, The Lady of Lyons, Beacon Lights, Hoodman Blind, East Lynne, and Little Lord Fauntleroy. Prince Pro Tem 27.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Elsy Stock co. opened 10 for a week to a good house. Flora, The Trapper's Daughter, Dora Harwood, The Siege of Paris, Sapho, The Use and Doxies of Life, Ten Nights in a Bar Room, She Stoops to Conquer, and A Spring Chicken. McAuliffe Stock co. Jan. 7-12.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Hi Henry's Minstrels 21, 22. Elroy Stock co. 24-29.—PORTLAND THEATRE (F. E. Rounds, manager): Prince Pro Tem 17-20 pleased large houses. Dan Packard deserves special mention. Humpty Dumpty 21, 22.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Church co. opened for a week 17 to S. R. O. and were enthusiastically received.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): The Black Diamond Express failed to please a small audience 7. Duffy's Idols 11; fair; Rose Melville satisfactory performance. Metropolitan Star Quartette delighted a fair audience 14. A Hot Old Time 17, fair business; satisfactory performance. Too Rich to Marry 19.

ANNAPOLIS.—OPERA HOUSE (J. Boyd Dexter, manager): Gaskin-Winter co. 13-15 opened 1 first night to S. R. O.; poor house 14; no performance 18. Levin Musson Concert co. 17; fair house; excellent performance. J. E. Toole co. 24-26.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Jay Brothers and Bedford, managers): Gorse Payton Comedy co. 10-15 to good business in Aristocracy, A Woman's Revenge, The Two Orphans, The Prodigal Daughter, Drifted Apart, The Octoroon, My Uncle's Home, East Lynne, The Jew of the Land, The Three Musketeers, and The Silver Lining. Permanent Comedy co. 17-22; fair business. Plays presented: The Prisoner of Andersonville, Sapho, Monte Cristo, Man, Exposed from the Law, The Fay Train, Blue Jeans, Hush, the Forsaken, and The Cotton Queen. Phelan Stock co. 24-29.—MUSIC HALL (H. M. Jeffery, manager): Revel's New Humpty Dumpty 14-15; good business. The Flirts 17-22; poor business. New York opens 24-26.

BROCKTON.—CITY THEATRE (W. B. Chase, manager): Alma Chester co. did fine business and gave pleasing performances 10-15 in Hazel Kirke, The Diamond Breaker, Hoodman Blind, The Lady of Lyons, Ballyvenny, Her Husband's Sin, The Lady of Lyons, Beacon Lights, Hermione, A Romance of Chicago, and Little Lord Fauntleroy. Bennett and Moulton co. 24-Jan. 5.—ITEMS: Manager F. M. Gotthold of Fabie Taylor's Stock co., was in the city 15. Lew W. McCue, of Ben Hur, is stopping at his home in this city during the run of the play in Boston. Claire Hicks, of this place, has joined The Belle of New York.

LYNN.—THEATRE (Dodge and Harrison, managers): Morrison Comedy co. 17-22; performance satisfactory; business fair. White's Comedy co. 24-Jan. 5.—WATSON'S OPERA HOUSE (George A. Clarke, resident manager): Remember the Maine 13-15 pleased fair business. Broadway Burlesquers 17-19; performance good; fair business. Oriental Burlesquers 20-22. Over the Fence 24-26.—ITEM: William J. Kelley, of Ben Hur, has been resting at his brother's home here.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (D. O. Gilmore, manager): Grace George was unable to appear 14 in Her Majesty. The role was creditably taken by Fernanda Eliscu. Frank Worthing, Morton Selten, and Annie Mifflin deserve mention. The play was well received. Winston Spencer Churchill 18. West's Minstrels 25. Because She Loved Him So 26. Self and Lady 28. A Runaway Girl 29. The Honest Blacksmith 31.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, managers): Humpty Dumpty 12 pleased a small house. Because She Loved Him So 14. Hi Henry's Minstrels 17; capital performance; crowded house. The Ladder of Life 20 canceled. Rowe King co. 24-29. Monte Cristo Jan. 3. Lost River 7. Cook Church co. 14-19. Professor Carpenter 21-26.

NORTH ADAMS.—RICHMOND THEATRE (G. E. Sanderson, manager): Go Won Go Mohawk in The Flaming Arrow 15 was a startling succession of wild Western incidents; house well filled. Martin's U. T. C. 22. George W. Wilson 24-26.—COLUMBIA THEATRE (James A. Reagan, manager): A Breezy Time 18 was saved by the specialties.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): A Man from the West 18 pleased good business. Gay Masqueraders 22. A Bachelor's Honeymoon 25. A Million a Minute 27. West's Minstrels 28. The Sorrows of Satan 31. Uncle Josh Spruceby Jan. 1.—THE BURBANK CASINO (C. A. Burbank, manager): Martin's U. T. C. 25.

HAVERHILL.—ACADEMY OF MUSIC (J. F. West, manager): Hi Henry's Minstrels 14; large house; performance excellent. White's Comedy co. opened 17 for a week to S. R. O. Plays first part of week: Just Before Dawn, Quoena, the Actress, and A Man from the South; co. and specialties good.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Bennett and Moulton co. closed their two weeks' engagement 15 with A Struggle for Life; business small 17-22. John Thomas Concert co. 18; fair house. The Game Keeper 24, 25. Marie Dressler 26. Stetson's U. T. C. 28, 29. E. V. Phelan co. 31-Jan. 5.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): Diamond Brothers' Minstrels 15; fair business; satisfactory performances.—EMPIRE (F. F. Murray, manager): Uncle Josh Spruceby 27-29. Martin's U. T. C. 30-Jan. 2.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Waite's Comedy co. closed a week 15 to good business. Hi Henry's Minstrels 18; pleasing performance; fair house. A New York Girl 24-26. Frankie Carpenter co. 31-Jan. 5.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): The Sunshine of Paradise Alley 12; excellent performance; fair house. Martin's U. T. C. 28, 29. Corse Payton co. 31-Jan. 5.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Nashville Students 13; S. R. O.; co. satisfactory. Culhane, Chace and Weston's Minstrels 25. Martin's U. T. C. Jan. 22.

CHELSEA.—ACADEMY OF MUSIC (Jones and Reniger, managers): George W. Wilson co. closed a week of fair business 15. Chelsea Singing Club (local) to excellent business 19. Cook Church co. 24-29.

LEOMINSTER.—MUSIC HALL (Stephen Bogrett, manager): Gay Masqueraders 19.—TOWN HALL (E. L. Knight, manager): Dark.

MALDEN.—AUDITORIUM (George D. Campbell, manager): Dark.

ROCKLAND.—OPERA HOUSE (L. D. Bates, manager): Dark.

QUINCY.—MUSIC HALL (D. King manager): Stetson's U. T. C. 29. Carpenter, hypnotist, 25-27.

MICHIGAN.

MANISTEE.—GRAND (Edward Johnson, manager): What Happened to Jones 5; excellent performance; S. R. O. Alden Bass in A Poor Relation 10 pleased S. R. O. A Rival, by request, by the following home talent under the direction of Della W. Mugoon: James P. O'Neil, Alfred S. Green, Ernest M. Halbeck, Harry J. Kerley, Charles Higgins, Louis Rich, Minnie E. Kerley, Blanche Hilton Harley, Janette P. Loudon, and Clara Douglass 13; good performance; S. R. O.—EASTLAKE HALL: Cornyn Concert co. 12 with Madame Cornyn and Lyman C. Austin, Ragan A. Sargent, and William Cornyn; fair business.

ANN ARBOR.—ATHENS THEATRE (Dean Seabolt, manager): Midnight in Chinatown 10; light business. Thomas Jefferson in Rip Van Winkle 11; fair house; performance good. Frank Keenan in A Poor Relation to light house 13; co. good. J

[illegible] Land to good business 12. Scott's Minstrels to fair business 24. James Whitcomb Riley 26. Chesterfield co. 24-29. Quo Vadis Jan. 2. Miss Hobbs 4.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Gilhooley's Reception 15 failed to appear. Picture Play 17. A Romance of Elmdale Farm 21. Si Plunkard Jan. 7.

HORNSDALE.—NEW HARRINGTON THEATRE (C. M. Harrington, manager): A Bunch of Keys to good house; audience pleased. Redmond Dramatic co. 17-22. Where is Cobb 27.

MARSHALL.—OPERA HOUSE (Strieker and Patterson, managers): Gamble Concert co. 10; good house. Downey and Nack in Shooting the Chutes 14; crowded house; receipts over $400. Gilhooley's Reception 18.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): A Trip to Coontown to moderate business 15. White's Faust 28. Si Plunkard Jan. 1.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Charles B. Hanford 29.

VANDALIA.—OPERA HOUSE (G. W. Daniel, manager): Gilhooley's Reception to good house 15, 16; audiences pleased.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. B. and H. J. Wilcoxson, managers): A Romance of Elmdale Farm 25. Two Merry Tramps 31.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (Dick P. Sutton, manager): Isham's Octoroons 13-15; poor business. Fabio Romani 16, 17. Frank Daniels 25, 26. Leon Herrmann 27-29. Brown's in Town 30-Jan. 1. The Sorrows of Satan 6-8. The Bowery After Dark 10-12.——SUTTON'S NEW THEATRE (Dick P. Sutton, manager): A Day and a Night drew fairly 9-13. Among the Pines 16-22.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): A Stranger in a Strange Land 7; good house and co. Isham's Octoroons 11. A Day and a Night 17. Fabio Romani 20.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): A Stranger in a Strange Land 13 pleased large house. Leon Herrmann 22.

GREAT FALLS.—GRAND OPERA HOUSE (Park and Frary, managers): Fabio Romani 13; fair co. and house. Isham's Octoroons 18.

BILLINGS.—BILLINGS OPERA HOUSE (A. L. Babcock, manager): Fabio Romani 11; large and pleased audience.

HELENA.—MING'S OPERA HOUSE (Eugene T. Wilson, manager): Dark.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): The Watch on the Rhine 13; good house. Al. H. Wilson appreciated. Miss Hobbs 15. The Royal Box 20. Walker Whiteside 25. Murray and Mack 26. The Man from Mexico 28. Louis James and Kathryn Kidder 29. The Heart of Maryland 31. Mrs. Fiske Jan. 1.——THE FUNKE (Crawford and Zehrung, managers): Ferris Comedians 10-15; good co., very good houses. The Favorite Son, My Jim, The Plunger, Just Before Dawn, The Fatal Card, and The Stowaway were presented. Slayton Stock co. 21-22. Tennessee's Pardner 24, 25. A Trip to Coontown 26, 27.——AUDITORIUM: Maurice Grau Grand Opera co. 12. Faust at matinee with Suzanne Adams as Marguerite, Saligna as Faust, Journet as Mephisto, and Scotti as Valentine. The three gentlemen scored heavily. This was Journet's first appearance as Mephisto in this country. House half-filled. Melba in Lucia di Lammermoor at night. House crowded. Scored enormous success. Nine recalls after mad scene. Great artistic success, but of pecuniary failure.

FREMONT.—LOVE'S THEATRE (Para Love, manager): Walker Whiteside in Heart and Sword 13; small business; co. and play excellent. A Trip to Chinatown 15 was well put on. Harry Gilfoil was absent, but his part was well played by Will Philbrick. Clayton Kennedy and George Shields were also missing, being ill with typhoid fever in Denver. At present Mabel Montgomery and Fleurette are the life of the performance.

PLATTSMOUTH.—PARMELE'S THEATRE (Parmele and Studelman, managers): Walker Whiteside in Heart and Sword 15; excellent performance; fair house. Tennessee's Partner 24. Sisters Nebraska 31. Miss Hobbs Jan. 1.——ITEM: Gertrude O'Malley, of Walker Whiteside's co., left here to join Clay Clement.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): A Trip to Chinatown 13; fair business and performance. Owing to the illness of Harry Gilfoil, his part was acceptably played by Will Philbrick. A Brass Monkey 14; poor business; good performance. Cowslip Farm 26.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, managers): Two Married Women 10; good performance and business. A Brass Monkey 12; poor performance; big business. The Girl from Chile 28. Under Sealed Orders 30.——STEELE'S OPERA HOUSE (Bert Grates, manager): Dark.

NORFOLK.—NEW AUDITORIUM (Colonel George H. Spear, manager): Slayton Comedy co. 13 in David Garrick to small house, and The Merchant of Venice to fair house; John Arthur a fair Shylock; support poor. Walker Whiteside 26.

NEBRASKA CITY.—THE OVERLAND (Charles Payne, manager): Walker Whiteside in Heart and Sword 18; fair business; pleased audience. Miss Hobbs 31.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): A Trip to Chinatown 14; fair business. Tennessee's Pardner 21. The Fast Mail 31. A Trip to Coontown Jan. 1.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): A Trip to Chinatown 12 canceled. A Brass Monkey 15; fair audience; good performance.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Walker Whiteside in Hamlet 14; big business; audience pleased. The Fast Mail Jan. 3. The Prisoner of Zenda 10.

ALLIANCE.—PHELAN OPERA HOUSE (F. M. Broome, manager): Myrtle-Vinton co. 10, 11 in Mother and Son and The Colonel's Wife; fair business and performances.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): The Royal Box 19. E. Benjamin Andrews 20. Fra Diavolo (local) 25.

YORK.—AUDITORIUM (Joe Brown, manager): The Hottest Coon in Dixie 19.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Hi Henry's Minstrels 13 pleased large house. Because She Loved Him So 15. Walter Perkins 25.——PARK THEATRE (Ormsby A. Court, manager): The Gamekeeper 13-15; fair houses; good performance. Humpty Dumpty 17-19; good business. New York Stars 20-22. Cracker Jacks 24-26. Trocadero Burlesquers 27-29.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): Harcourt Comedy co. closed a week of good business 15. Hi Henry's Minstrels 20. Humpty Dumpty 25.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): The Gay Masqueraders 12; light business. Harry Brown was good; rest of co. weak.

DOVER.—CITY OPERA HOUSE (Charles E. King, manager): Dartmouth Dramatic Club Jan 1. Rio Grande (local) 3. White's Comedy co. 7-12.

SOMERSWORTH.—OPERA HOUSE (Joseph F. Noyes, manager): Prince Pro Tem did light business 15.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Perry's Vaudeville co. 24-29. A Spring Chicken Jan. 8. Kennedy Players 14-19.

NASHUA.—THEATRE (A. H. Davis, manager): Melville Specialty co. 25.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Hearts of the Blue Ridge had a successful engagement 10-12. Dorothy Lewis made an emphatic hit. Rob Leeland handled the part of Bob Reynolds in an able manner; rest of co. good. The Village Postmaster 13-15; good houses; co. excellent. Archie Boyd, Frank Camp, Angela Russel, and Grace Griswold being especially good. Old 81 Stebbins 17-19; fair business; co. poor. Ten Nights in a Barroom 20-22. The Convict's Daughter 24-26.——ITEMS: Treasurer Grant Riggs, of the Lyric, was presented with a diamond ring by the attaches recently.—John Dillon and William Wright, of this city, may take a co. on the road in the near future.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): The Doctor's Warm Reception 6; satisfactory performance; good business. Secret Service 8. Thomas E. Shea 10-13 pleased large audiences. Hearts of the Blue Ridge 14, 15; good co.; fair business. The Heart of Chicago 17, co. weak. Bennett-Moulton co. 24-29. A Bachelor's Honeymoon 31. The Christian Jan. 3. A Man from the West 7. The Circus Clown 8. Kelcey Shannon co. 9. A Romance of Coon Hollow 11. Fogg's Ferry 12. Nothing but Money 17. Jack and the Beanstalk 18.——EMPIRE THEATRE (M. W. Taylor, manager): Woman Against Woman 20-22; good performances. The Bowery After Dark 24-26.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Field's Minstrels 13; excellent performance; large house. The Heart of Chicago to small business 14. Hearts of Oak did well 15. Himmelein's Ideals 17-22 to fair business. Repertoire: The Lost Paradise, Northern Lights, In the Heart of the Storm, A Flaming Million, The Black Flag, The Pulse of Chinatown, Eagle's Nest, Miss Blythe of Duluth, and Kathleen Mavourneen. Corse Payton co. 24-29. Daniel Sully Jan. 1. McFadden's Row of Flats 2. The Christian 3. Because She Loved Him So 4. A Midnight Bell 5. Bennett and Moulton co. 7-12.

CAMDEN.—THEATRE (Taylor and Thomson, managers): New York Stars were well received 17; good business. The Heart of Chicago 18, 19; good performances; good business. Forepaugh and Hubin's U. T. C. 20-22. Fogg's Ferry 24-26. The Bowery After Dark 27-29. Human Hearts 31-Jan. 2. New York Stars 3-5.

BRIDGETON.—MOORE'S OPERA HOUSE (W. J. Moore, manager): The Heart of Chicago 15; big house; good performance. Bennett and Moulton co. 17-22 opened to big business. Plays: Darkest Russia, Wicked London, A Daughter of the South, the Lost Paradise, Shadows of a Great City, and The Yellow Peril. Forepaugh's U. T. C. 28.

ORANGE.—MUSIC HALL (Charles E. Dodd, manager): The Record Ambulance series of benefit performances this season will be Empire Theatre Stock co. 26; Denman Thompson April 27; Annie Russell May 30.

ASBURY PARK.—EDUCATIONAL HALL (J. B. Morris, manager): The Heart of Chicago 12; co. good; house fair. The Gems 17-22 opened in The Curse of Pride. Co. good; house fair. The American Girl Jan. 30.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (F. W. Suydam, manager): The Heart of Chicago 11 pleased topheavy house. Who Is Who 14; fair house; performance satisfactory. The Man from Mexico 19. The American Girl 25. Daniel Sully 28.

RED BANK.—OPERA HOUSE (C. E. Sheman, manager): The Heart of Chicago 11; good performance; pleased audience. Who Is Who 13; good house and performance. Ah Foon co. 17 failed to appear. Burrill Comedy co. 24-29. A Child of Fortune Jan. 1.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): The Gems 10-15 gave good performance to S. R. O. of The Curse of Pride, In Honor Bound, Wanted a Wife, Orly a Private, An Unlimited Liar, Her Double Life, and Trapped Among the Miners. Stop by Step 27.

PATERSON.—COLUMBIA (Ben Leavitt, manager): Down on the Farm 17-19; fair audiences and co. The Village Parson 20-22; medium business; co. pleasing. Why Smith Left Home 24-26.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager): Old 81 Stebbins 15; fair business; specialties good. New York Vaudeville Stars 25.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Who Is Who 29. The Bowery After Dark 31.

NEW MEXICO.

ALBUQUERQUE.—HEBER'S OPERA HOUSE (W. J. Zirhut, manager): For Her Sake 20.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittenger, manager): For Her Sake 19.

NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): The Great White Diamond 12. The "diamond" of the cast was Florence Hunt, who scored a hit. Whitney and Knowles' Quo Vadis 13; co. fair. Jack and the Beanstalk 15 was not as satisfying as last season's production. Isabelle Underwood, as Jack, sang sweetly, as did also Margaret Mills. The Schoolmistress (local) 21. Thomas E. Shea 24-29. The Cadet Girl Jan. 1. A Runaway Girl 2. Louis Mann and Clara Lipman 3. The County Fair 4. The Village Postmaster 5. John Drew 10. The Dairy Farm 11, 12. May Irwin 15. Schubert Club concert (local) 17. Arizona 18.——ITEMS: Florence Huntly, of The Great White Diamond, was slightly injured 12. In the swing for life where she leaps from a burning mill, she struck a piece of scenery and was dazed for some time. Her hair and clothing were slightly burned.—Charles H. Plemmer, formerly of the Grand Opera House, Syracuse, is new manager of Jack and the Beanstalk.—Manager Benedict is in New York booking an engagement with Santa Claus.

ALBANY.—EMPIRE THEATRE (Sam Shubert, manager; J. W. Hennecksburg, resident manager): The Honest Blacksmith 13 to better business than it deserved. Whiting and Knowles' Quo Vadis 15; good business; satisfactory performance. The principal characters were by Wilfred Lucas, Lauren Rae, Hyson Calice, Walter Law, S. J. Colt, Vasti Hollis, Alice Chandler, Naughty Anthony and Madame Butterfly 24, 25. Viola Allen 29. Saints and Sinners Jan. 1.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): Frank Hennig, a former Albanian, and a large co. pleased large houses 13-15 in The Great White Diamond. A very ordinary Quo Vadis co. did fairly 17-19. The Man of Mystery 20-22. Oliver Byron 24-26.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, manager; F. R. Luescher, acting manager): Madame Schumann-Heink failed to reach the city in season to appear in her recital scheduled 17; a large and brilliant audience had assembled and waited patiently until arrival of special train a few minutes after 8 o'clock, but the singer refused to leave her car, and appear without a rest. Audience was dismissed and money refunded. The Great White Diamond 18, 19; large and pleased houses. A Ride for Life was well received by good houses 20-22. Jack and the Beanstalk 24-26. An African King 27-29.——LYCEUM THEATRE (A. E. Wolff, manager): Edna May 18-20. Foxy Quiller 24-26.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager; H. R. Hayden, resident manager): Martin's U. T. C. 13-15; good co.; medium houses. Whitney and Knowles' Quo Vadis 17; fine performance; good business. Farmer Dunn's moving pictures 19-22; good houses. Down Mobile 24-26. The Highwayman 27.——RAND'S OPERA HOUSE (Martin and Colligan, managers): Benedict's Quo Vadis 13-15; fair houses. A Bachelor's Honeymoon 22. Down on the Farm 24-26. Lost River 27.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (George Pentlic, manager): Vogel and Deming's Minstrels 7; big house; good performance. A Man from the West 8; big house; fair performance. Uncle Josh Spruceby 11; fair house; performance pleasing. Our New Minister 14; good performance; light house. Sawtelle Dramatic co. 17-22 opened to fair business. Repertoire: The Victorian Cross, The New South, Twixt Axe and Crown, A Country Courtship, The Grip of Steel, Escaped from the Law, and Chattanooga in '61.

PORT JERVIS.—GRAND OPERA HOUSE (W. A. Kadel, manager): Sawtelle Dramatic co. closed a week of medium business 15; good performances. Repertoire: The New South, Escaped from the Law, A Grip of Steel, Twixt Axe and Crown, A Country Courtship, The Victorian Cross, Chattanooga in '61, and The Devil's Mine. A Pack of Cards 19; poor house; fair performance. Mistress Nell 24. The Great White Diamond 27.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Cowell, manager): Vogel and Deming's Minstrels 14; satisfactory performance; good business. The Highwayman 28. Woman Against Woman 29. The King of the Opium Ring 31.——DARLING THEATRE (Will E. Gaut, manager): Quo Vadis 12; small house; satisfactory performance. Down Mobile 13; fair house; delighted audience. The Power Behind the Throne 25. Lost River 26. A Runaway Girl 3.

UTICA.—MAJESTIC THEATRE (Sam P. Shubert, lessee; Warren R. Day, resident manager): The Great White Diamond to fair business 17; performance fair. Lost River 23.——MECHANICS' OPERA HOUSE (Harrison Gilmore, proprietor; James Sayer, manager): Smith and Carter co. 17-22; attendance light. Plays presented: Woman Against Woman, The Great Diamond Robbery, An Unequal Match, and A Mountain Waif.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Edna May 20-22. Viola Allen 24-26.——BASTABLE THEATRE (S. S. Shubert, manager): A Homespun Heart to average attendance 13-15; fair performance. A Ride for Life, another thriller, drew topheavy houses and pleased 17-19. Ross Snow, as the tramp, scored. The Great White Diamond 20-22. An African King 24-26. Jack and the Beanstalk 27-29.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Rice and Fenberg co. to good business 17-19 in Knobs o' Tennessee, Roanoke, and Human Hearts. South Before the War 25.——ITEM: W. Charles Smith, resident manager of the Lyceum, celebrated the thirty-third anniversary of his management of amusements in Elmira 13 with a banquet to newspaper men and a few other friends.—Erle Miller has resumed the musical directorship of Dixie's Theatre.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Whitney and Knowles' Quo Vadis 14; large and interested audience. The Ladder of Life 25. The Power Behind the Throne 28. The Sorrows of Satan Jan. 3. The Prisoner of Zenda 10. Mistress Nell 12. Sporting Life 14.——BROADWAY THEATRE (George L. Corliss, manager): Dark.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Christian 14. The Honest Blacksmith 15. A Man from the West 17. Temple Quartette 18. Quo Vadis 20. The Sunshine of Paradise Alley 25. Brother Officers 27. The Sorrows of Satan 29. George W. Wilson co. 31-Jan. 5.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): South Before the War 13; good house and performance. Howe's moving pictures 18 to capacity; pleased audience. A Hot Old Time 27. Ten Nights in a Barroom 29. Vogel and Deming's Minstrels Jan. 4.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Mildred Holland in The Power Behind the Throne drew a fair house 13. The Span of Life to light house 15. The Beethoven Club (local) to good audience 18. Nathan Hale 25. Vogel and Deming's Minstrels 27.

OSWEGO.—NEW THEATRE (F. W. Lloyd, manager): The Real Widow Brown pleased a small house 14. Jack and the Beanstalk to fair business 18; excellent performance. Joshua Simpkins 21. Ada Gray 25. Woman Against Woman 27. The Highwayman 28.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, manager): Keller 15; large business; audience pleased. The Prisoner of Zenda 17; fair business; good performance. When We Were Twenty-one 24. A Ride for Life 25.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Jack and the Beanstalk 20. Fordham Stock co. 24-27.——ITEM: Charles Semana, acrobat, with Sells and Gray's Circus, has returned home.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Spooner Dramatic co. 17-22 in The Black Flag, For Honor's Sake, and The Flower Girl first part of week pleasing fair houses. Vogel and Deming's Minstrels 25.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Our New Minister 13; capable co.; fair house. The Honest Blacksmith 14; good house; fair performance. Washburn's Minstrels 19. Quo Vadis 21. Daniel Sully 25. The Spooners 31-Jan. 5.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark manager): The Real Widow Brown pleased good business 15. Fordham Stock co. opened a week 17 to a large and pleased house. A Hot Old Time 24. Woman Against Woman 25.

FULTON.—STEPHEN'S OPERA HOUSE (Wallace and Gilmore, managers): A Mysterious Woman 18 canceled. Alton Packard, cartoonist, 19 entertained large audience. The Prisoner of Zenda 25. Vogel and Deming's Minstrels 26.

FREDONIA.—GRAND OPERA HOUSE (Starr and Davis, managers): A Homespun Heart 8; good house; excellent attraction. A man from Mexico 13; full house; pleasing performance. A Ride for Life 26. Eduard D'Oize 31.

OSWEGO.—RICHARDSON THEATRE (J. L. Hasbacher, manager): Lorraine Hollis 17-22 opened in Mr. Barnes of New York; large audience satisfied. A Homespun Heart 25. Madame Butterfly and Naughty Anthony 27. Elks' Minstrels 31.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Santanelli, hypnotist, drew well 15-17; performances good. Vogel and Deming's Minstrels 20. The Last First 28. South Before the War Jan. 15.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Jack and the Beanstalk was well done 13; large business. Isabelle Underwood, Margaret Mills, and George Gorman made good impression. Washburn's Minstrels 21.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): The Christian 13; good business; audience delighted. Jack and the Beanstalk 14; fair business; good performance. Down Mobile 15; excellent performance, small house. The Highwayman 26.

ALBION.—GRAND OPERA HOUSE (Hinchey and Vary, managers): Peck's Bad Boy 13; audience small but pleased. Edouard D'Oize in Hamlet 17; excellent performance; small house. The Prisoner of Zenda 19. Slaves of Opium 27.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett manager): Rev. Francis Kelley lectured 12; large and pleased audience. Woman Against Woman 26. The Village Parson Jan. 9.

MATTEWAN.—OPERA HOUSE (Clarence Robbsen, manager): A Social Blizzard 15 pleased good audience.——ITEM: A Social Blizzard co. entertained patients at the Matteawan State Asylum 15.

WILLIAMSBRIDGE.—BALDWIN'S THEATRE (E. A. Enthbone, manager): The Fall of Pompeii (local) 11; good business. A Rag Time Reception 12 and Flanigan's 400 17 did not appear. Howe's pictures 19.

LOCKPORT.—HODGE OPERA HOUSE (Charles G. Stevens, manager): Two Little Vagrants 15; good performance; fair house. When We Were Twenty-one 25.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): The Prisoner of Zenda 21. Slaves of Opium 25. A Homespun Heart 29. Ten Nights in a Barroom 2. South Before the War 4. Si Hopkins 9.

ROME.—WASHINGTON STREET OPERA HOUSE (M. D. Chase, manager): Vogel and Deming's Minstrels 13; excellent performance; big house. Spooner Dramatic co. 24-29. A Homespun Heart Jan. 1.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): San Francisco Minstrels 17 canceled.——ITEM: Mr. and Mrs. Al. Harris, of A Homespun Heart, are visiting here.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Two Little Vagrants 13. South Before the War 17 pleased large houses. Jack and the Beanstalk 21.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): South Before the War pleased large audience 11. Howe's moving pictures pleased good audience 20.

TICONDEROGA.—UNION OPERA HOUSE (P. W. Barry, manager): The Village Postmaster 20 canceled. Quo Vadis 29. The Ladder of Life 26. The Fireman's Ward (local) 28, 29. Lost in Egypt Jan. 6.

YONKERS.—MUSIC HALL (William J. Bright, manager): West's Minstrels 14; crowded house; excellent performance. Sawtelle Dramatic co. 24-29.

HUDSON.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Hearts of Oak 27. Eduard D'Oize Jan. 1. Vogel and Deming's Minstrels 12.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Mildred Holland in The Power Behind the Throne pleased good house 15. A Hot Old Time 25.

LOWVILLE.—TOWN HALL (George Sherwood, Chairman): Union College Concert co. 20. Vogel and Deming's Minstrels 22. The Prisoner of Zenda 29.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): South Before the War 19; good performance and business. Slaves of Opium 26.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): When We Were Twenty-one Jan. 1.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, manager): Quo Vadis 20.——OPERA HOUSE (F. E. Pruyn, manager): Dark.

OLEAN.—OPERA HOUSE (J. H. Havens, manager): The King of the Cattle Ring 24.

BOUDOIR.—LISCOMB'S OPERA HOUSE (George C. Liscomb manager): Dark.

WHITEHALL.—MUSIC HALL (A. M. Andrews, manager): Dark.

OXFORD.—CITIZENS' OPERA HOUSE (Harry Tew, manager): A Social Blizzard Jan. 1.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Vogel and Deming's Minstrels 29.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Other People's Money 15; small, appreciative house. Black Patti's Troubadours 17; large house; good performance.

TARBORO.—OPERA HOUSE (J. A. Weddell, manager): Harry Lindsley co. in The Diamond Queen and The Castaway 5, 6; large audiences; performances unsatisfactory.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): What Happened to Jones to small house 15. The Bowery After Dark 20. A Runaway Girl 21.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): When We Were Twenty-one 21.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): William Owen, supported by a capable co., presented The Marble Heart, Othello, and Richelieu 10-12; good business. A Day and a Night 21. Knobs o' Tennessee 25. Fabio Romani 29. The Sorrows of Satan Jan. 1. Frank Daniels 2. Hello, Bill 9.——ITEM: William Owen addressed the Grand Forks High School, the University of North Dakota, and the Women's Federation of Clubs on Shakespearean topics during his recent visit here.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Knobs o' Tennessee Nov. 19. A Day and a Night 21. Fabio Romani 25. The Sorrows of Satan 27. Frank Daniels 29. A Tale of Two Cities Jan. 9. Hello, Bill 11. Brown's in Town 17.——ITEM: Fargo violin and mandolin players organized 11 as Fargo Orchestral Society.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): Dark.

OHIO.

DAYTON.—VICTORIA THEATRE (Lee M. Bois, general manager; G. C. Miller, business-manager): Blanche Walsh in More Than Queen to fair business 11; acceptable production. Theodora to fair business 13; satisfactory interpretation. The Girl from Maxim's 15.——PARK THEATRE (Harry H. Feicht, manager): Fulgora's Stars 13-15; S. R. O. Across the Potomac 17-19; S. R. O.; Harry Clay Blaney and a fair co. gave the melodrama in a satisfactory manner. Reaping the Whirlwind Jan. 3-5. The Dairy Farm 7-9. An American Gentleman 14-16. Irving's Majesties 17-19. A Black Sheep 21-23.——ITEMS: Manager Harry E. Feicht gave his illustrated lecture on the Passion Play to the capacity of Memorial Hall (Soldiers' Home) 14.—Leslie Mathews, of Across the Potomac, is a Daytonian. J. W. WEHRNER.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Wilbur-Mack co. 10-12 presented The Heart of Kentucky 11 to fair business, and vaude-

(Continued on page 23.)

THE CALLBOY'S COMMENTS.

Every player who travels knows that about the most desperate folk on earth are the laundry people. In the matters of procrastination and prevarication it is a safe bet that your average laundryman cannot be tied. Plumbers and printers and tailors are all notorious adepts in these lines, but beside the laundryman they sink into utter, hopeless insignificance. Upon a few random and overwhelming occasions I have encountered laundry folk with consciences, but they are as scarce as the actresses that esteem highly the work of their understudies. A friend has handed in a circular projected by the proprietor of the Olympia Hand Laundry, in this city, and I take it that the gentlemanly author of the proclamation has a great chance to leave the laundry and light out for literature. The circular, though not essentially dramatic, is certainly worthy of so much of immortality as this publication may insure to it:

GENTLEMEN, DON'T GET JEALOUS,

For I have to call the Ladies' attention to something. I have noticed they neglect. Patriotism has been neglected by the Mayflowers.—How bravely did our hero DEWEY fight with his Flagship "OLYMPIA," in Manila Bay, and after a victorious return to this country he had been wellcomed by many sympathisers and patriots. (Will you kindly allow me to compare the mouse with the lion.) So have I started to fight seven years ago to produce a reputation, and I am still fighting without gaining a victory. It is as I said the time than I went into struggle with Laundry business, and as you all know struggle brings experience, that enables me to assert that I am more thoroughly in business than in financial means.

With the intention *to open a Laundry with the name "OLYMPIA."* I fortunately happen to be the successor of such a firm, which certainly has a reputable name, as our heroic DEWEY. But to take the real fact, should the hero of Command not have had the great officers and boys, who gladly sacrificed their lives for our dear country, I ascertain some fear of it not resulting in a victory. The same circumstances pertain to me. Only so will I be able to keep the above mentioned business in public notice if the ladies and gentlemen will become a little more patriotic, and visit my store. I'd like 2 c u b a customer.

Now here is the sort of person who has missed his calling. Just think of the hit that he'd make as a second advance man to write funny stories and focus public attention! There is in the amiable pronunciamento that I have copied a real suggestion of the almost inimitable humor of the late Artemus Ward, and if Willie Hearst, or Arthur Brisbane, or any of those *Journal-American-Examiner* fellows ever do me the honor to peruse this column, here is a tip for them. The author of the laundry fulmination should be a great addition to the staff of queer writers who contribute signed articles to the editorial pages of Mr. Hearst's three-ply journalistic enterprise. He is far more original than most of these wonder workers, and I have no doubt that he has something to say, though I'm slightly uncertain as to what it may possibly be.

Mr. Hearst has a crew of editorial page writers made up exclusively of persons with reputations who write absolute nothings at presumably so much a line for use of their respective respectable names, and of other persons with no reputations whose names are featured, for some unknown reason, as if they were those of worldwide celebrities. It seems to me that a few lines a day from the proprietor of the Olympia Hand Laundry would be an immense card for Mr. Hearst's editorial pages, since they might be syndicated to all three of his newspapers and thereby do triple duty. And, like the other literary folk who work for one profit with generous syndicates that make a hundredfold by merely duplicating the product of once-paid brains, no doubt the laundry *littérateur* would feel well rewarded and let it go at that. Although he might be of the kind that would rebel against this peculiar triumph of matter over mind. Some day others may complain, too. You never can tell. It's a long worm that has no turning.

Harry March, manager of the Greenville, Miss., Grand Opera House, has forwarded a dodger proclaiming the two days' fair given by Lou Taylor at Scott's Station, Aug. 31 and Sept. 1, of which every one must have heard. Permit me to quote from the circular the following magnetic features: "Young Youth's Soldiers will Parade and a Torchlight procession will be given. Don't Forget the Flying Horses. New and Up-to-Date Hootche Kootche Dancers for Men Only. Admission fifteen cents. Ten cents to see the Hootche Kootche Dance. A Game of Baseball between two select nines and a Mule Race will be among the Many Features. Beds can be had for those from a distance."

I truly wish that Mr. March had sent on the dodger in time for me to attend. I was down in Mississippi only a week or so before this glad event, and I'd have provided at least nine dollars, I think, to have taken it in. As I could have proved that I came from a distance, of course they'd have given me a bed, and what more could one ask at Scott's Station?

Some one should have corraled that whole entertainment and have brought it all to New York on a guarantee. We need novelties here, and how the glad metropolis would turn out to see a real live mule race and young youth's soldiers, and the hootche kootche dancers for men only. About all the things we have in this town for men only are the Bowery lodging houses and Dr. Kahn's Museum of Anatomy, neither of which appeal directly to the Broadway intelligence.

Manager E. Greenburg, of the Southern stock company supporting Mabel Paige, has sent along this electrical phenomenon that came to him from Holyoke, Mass.:

DEAR SIR—I see a ad for singers and dancers. But I don't now dance. But I am a good comic singer and a good tenor singer to and I like to go with you if you want to hire me and ill go any time that you want me and tell me how much you'll give me a week and I am fifteen years of age. Please answer me back at ounce and tell me when you gost to start.

It is pleasant to observe that the grand old Bay State is getting back into the line of ambition and dramatic purpose. Latterly there had been a deplorable falling off in the number of freak letters received by me from Massachusetts, and it is distinctly agreeable to see that this worthy and excellent State is not yet out of the running.

Some one has contributed an advertisement sprung several months ago by an Oakland, Cal., stock company to announce a performance of Sapho. It reads: "The public demands and we have yielded to its cravings, and will produce the sensational craze of the age in the most gorgeous manner with a lavish of wealthy spectacular scenery, costumes and embellishments.

Sapho blasphemes only those with vicarious minds.
And scavenges evil from the social path.
It to holy purity a reward finds
And stingeth those who recoil from it in wrath.

Wealthy scenery, costumes and embellishments are something new and suggest admirable developments. If such things can be found to be really wealthy why shouldn't they be employed to do the more or less menial labor heretofore allotted to angels? And as for the quatrain about Sapho—ye gods!

Tommy Shearer again rises to the occasion with a prize winner from the murky town of Pittsburg. It says all this:

Can you use a good strong Saber and Musician who is not afraid to work and will ing to do some part to play can take part of Trombone Clarinet and has a strong Bass Voice and can Transpose from one Key to A and have Uniforms can Make all kinds of Fun and Buffoonics can Make all kinds of Fun and Buffoonics can Make all kinds of Fun and Buffoonics

...STAGE.

...Many N...s Plays ...rivals in View.

...(Special Correspondence of The Mirror.)

...Tuesday, Dec. 8.

...Christmas ...new productions ...the ... three tiny playlets

CISSY FITZGERALD.

tried at charity matinees and calling for little or no mention, and a vulgar farce which didn't deserve mention at all, have formed the West End's entire output this week.

Even in the suburbs things have been quiet in this connection, most of the theatres in those regions being busy with pantomime preparations. Drury Lane finishes its present run of The Price of Peace next Wednesday in order to more adequately prepare for Arthur Collins' next huge pantomime, The Sleeping Beauty and the Beast, the principal girl in which will be the lovely Madge Lessing, especially imported from your States.

The only new production of any dimensions or importance was your American-Irish comedian, Myles McCarthy's, presentation of his drama, Dear Hearts of Ireland, at the Crown Theatre, Peckham, on Monday. It proved to be a bright and entertaining piece of the Boucicault type, and although the general construction was not of that neatness and closeness which the late Dion was wont to display, yet there was little fault to find with it. It pleased the large audiences vastly, and the curtain fell to great applause and not a single "boo," which is something in these days of overweeningly "clever" playgoers, so-called.

The author, the said McCarthy, who thus made his English debut, was heartily welcomed as Barney Flynn throughout, thanks to his handsome appearance, his merry smile, his incessant good spirits, and his quaint and smart acting and singing. He made a mistake in not casting his wife, Bertine Palmer, for the strong comedy part, Nora, instead of for the persecuted heroine. She is evidently a clever comedian, but as a purely sentimental actress she is unsuited. The English actress, Nellie Marler, who played the comedy girl, although usually effective, overdid it this time. The best of McCarthy's English supporters was Watty Brunton, Jr., who was All as the sometime scoundrelly Shamus McShane. Dear Hearts of Ireland will doubtless be very successful in the London suburbs and in the British provinces.

In spite of the very latest communication from your side—a communication wherein a certain enthusiastic lady proves, as she thinks, that Bacon not only was a secret son of the late Queen Elizabeth, but also that he wrote all Shakespeare's plays, together with the plays and poems of nearly all his contemporaries—our managers continue to produce Shakespeare's plays: yea, and they even call them by his name. In addition to Lewis Waller's and William Mollison's imminent revival of Henry the Fifth, F. R. Benson will at the Comedy next Wednesday start another London Shakespearean season. His opening play will be The Merry Wives of Windsor, with himself as Dr. Caius and that clever low comedian G. R. Weir, as Falstaff.

Moreover, early in the next century, which starts in a few weeks, Beerbohm Tree will revive Twelfth Night at Her Majesty's, and Forbes Robertson and the sweet Gertrude Elliott (who will be then Mrs. F. R.) will revive Othello and The Winter's Tale.

Before Martin Harvey visits your States he will submit to London playgoers several new dramas. Doubtless his first production will be Charles Hannan's adaptation of F. Marion Crawford's story, "A Cigarette Maker's Romance."

Several important productions are to be vouchsafed to metropolitan playgoers before Christmas. These include Alice in Wonderland, with Ellaline Terriss and Seymour Hicks, at the Vaudeville on Dec. 19; Shockheaded Peter, adapted by P. Comyns Carr and Nigel Playfair from the good old Struwelpeter story, at the Garrick on Dec. 20; and Robert Ganthony's new play, The Ring Mistress, to be produced by Kate Phillips at the Lyric next Tuesday.

On Dec. 22 Manchester playgoers are to have a splendid revival of The Merchant of Venice at Manager Flanagan's local theatre, the Queen's. Cooper Cliffs will be the Shylock and May Harvey the Portia.

Charles Hawtrey, who has just celebrated the four hundredth performance of that delightful play, A Message from Mars, tells me that the adaptation he has secured of Rudyard Kipling's story, "The Light that Failed," is not by Kipling himself, but by the lady who writes under the pen-name of "George Fleming."

Many changes that are improvements have been made in The Gay Pretenders, at the Globe. Indeed, it is now quite a merry entertainment and well worth seeing. It is difficult, however, to imagine what the management was thinking of when it produced a new curtain-raiser, called A Little Supper, on Thursday. A piece so inane and vulgar has seldom been seen on any stage.

Critic Malcolm Watson, of the *Daily Telegraph*, will have a new comedietta, Church and Stage, produced presently in front of A Noble Lord, at the Criterion. This comedietta is not the only play thus named. A four-act drama of the same title, written by Walter Reynolds was tried at the Avenue ten or twelve years ago.

I have more than once had to announce in sundry London journals that your Bronson Howard's battle play, Shenandoah, might soon be expected in England. I now learn that Grust and Engelbach, landlords of the Lyric, are about to produce an "English" version thereof called Ladysmith. These managers are also arranging for the production of an English version, prepared by Alfred Murray, of the French comic opera, Mam'zelle Quat' Sous. G. and E. are the wealthiest managers in London.

Manager George Edwardes had a big success on Monday with his new edition of The Messenger Boy at the Gaiety, the beautiful Marie Studholme coming in to play the heroine in place of Violet Lloyd. G. E., however, had a failure on Wednesday in the fact that he lost his appeal concerning the recent decision given against him in the matter of Daly's Theatre. There has been talk of Edwardes taking the case to the House of Lords. Also of Ada Lehan coming in to direct at Daly's. We shall see.

George Alexander, whose chairmanship of the Actors' Benevolent Fund dinner on Wednesday drew £2,000, will, he tells me, make Haddon Chambers' new play his next production. This as present bears a very old title, The Awakening. In the meantime correspondence—started in connection with Alexander's recent first-night speech—continues to rage furiously over the question, "To Boo or not to Boo!" in connection with theatrical first-nights. At the new O. P. Club, made up of seceders from the Playgoers, there was quite a heated discussion on "Booing" on Thursday. Cecil Raleigh made one of his rather extravagant speeches. In oratory he is ever more rollicking than reasonable. Wilson Barrett has just sent a tremendously powerful indictment against "Booing" and similar savagery to the *Referee*. More of this anon.

I found gentle peace reigning at the Shaftesbury on Thursday, when the one hundred and fiftieth performance of The Casino Girl was registered, Composer Englander conducting. Mabelle Gilman, who, as I told you, again "walked out of the theatre" last week, has been engaged to play Ada Reeves' part in Florodora at the Lyric, as Ada must leave to go provincial pantomiming pro tem.

The gallant Canadian volunteers have been enjoying themselves at most of our theatres and halls this week by special invitation.

Herewith is a new photo of Cissy Fitzgerald, whom I found last night still winsomely winking at the Tivoli. She is still singing that not overwhelmingly refined ditty during the progress of which she has to pull her skirts up higher and higher till they finally disappear. It is very saucy.

And now, before I finish, let me give you a special tip which reaches me almost at the moment of mailing. This is only a rumor, mind you, and there is not time for me to verify it before this epistle starts. It is to the effect that Ellen Terry has resolved to retire from the stage at the conclusion of her next Lyceum season with Irving in the Spring. If this is true, and I hope it isn't, you will not see the fair Ellen in your States when Sir Henry comes next Fall. GAWAIN.

PARIS.

New Productions in Plenty—Rejane's Vicious Play—Gossip and Comment.

(Special Correspondence of The Mirror.)

PARIS, Dec. 8.

Out of the raft of new productions that we have had during the past fortnight it is hard to pick one of much worth. All are light trifles, with a glitter about them that is only a veneer. 'Tis a pity, one thinks, in scanning the list, that men of undeniable brain power should waste their time upon such stuff.

Perhaps the best of the lot is Alfred Capu's La Bourse ou la Vie, a whimsical play, half drama and half farce, produced at the Gymnase last Tuesday. The first act introduces us to Jacques Herbault and his wife Hélène, a young married couple, who have lived in Paris a life of plutocratic ease and luxury, Hélène without an idea of the value of money, and her husband is too fond of her to worry her with warnings of the result of such extravagance. But the time comes when Jacques' capital and Hélène's dowry are both exhausted, and the couple find themselves practically without resources. Even then Hélène does not comprehend the seriousness of their position, the lack of money being beyond her understanding. When her husband hints that the only course open is for them to move to the country and live most modestly, she is grief-stricken and declares such an existence impossible to her. Why, she asks, cannot her husband make a fortune on the bourse? Their friend, Le Houssel, has done so. The idea after a time appeals to Jacques. There is Brissac, a notoriously lucky speculator, who has just been put up at a club to which Jacques belongs. Being on the election committee, it will be easy for him to put Brissac under obligations by securing his election, and as a return ask his advice in speculation.

The second act finds this project carried out. The scene is at Brissac's office, ostensibly a bank, but really a rendezvous for the demi-mondaines, who are the speculator's principal customers. Brissac himself is much of a *viveur*, and his profits on the exchange are quickly dissipated. His mistress at present is a former schoolmate of Hélène's, nicknamed Prevanche. Brissac's "bank," once business hours are over, changes into a merry resort. A bar is opened, and the cashier becomes a dispenser of drinks for the lively patrons. With Brissac, then, Jacques opens negotiations, and the speculator receives them gladly. In fact, he persuades Jacques into becoming a partner in the bank, hoping that his social position will bring clients, for the finances of the bank are at the moment in a shaky state. Alas! no sooner is Jacques made a member of the firm than a venture of Brissac's collapses and the bank is ruined. Brissac disappears, and Jacques is left alone to face the creditors. He is arrested and taken to jail. Hélène is heartbroken. The only way to rescue her husband is to raise 300,000 francs, the amount of the bank's liabilities. As an only resort, she appeals to Le Houssel. He, immensely wealthy, is willing to advance the money, but not without some return. Hélène's personal charms have appealed to him, and in the third act, when she makes her plea, he promises that the 300,000 francs shall be forthcoming if she will pay for them with her love. At first Hélène does not understand, and when Le Houssel puts his desire more plainly, she refuses with such pained surprise that Le Houssel's heart is touched at her fidelity. He is at heart a man of good principle, and with many apologies he gives her the money without condition. This is the best scene in the play, admirably written and very effective.

The last act takes place at the jail, a luxurious establishment, conducted like a fine hotel. Thither comes Hélène with the 300,000 francs to free her husband. She tells him of her interview with Le Houssel, whereupon Jacques refuses to accept the money. Salvation appears, however, with the arrival of Brissac, also under arrest. During his absence he has been conducting a flirtation with a wealthy Chilian widow, who agrees to marry him. Her fortune is so great that Brissac can easily pay his debts, and both he and Jacques are freed. He reopens his bank, but Jacques, having had enough of the bourse, withdraws from partnership, and retires from Hélène to the country.

This odd mixture is brightly written. The character drawing, dialogue, and situations are capital. It obtained a decided success with the first-night audience, and should have a good run. The best acting of an all-round good performance was done by Gernier as Le Houssel, Galipaux as Brissac, and Mlle. Rolly as Hélène.

Anything that Rejane does she does well, and it is a pleasure to see her do it. But while one cannot but admire her acting, one regrets that she should see fit to exploit it in a play like Sylvie: ou la Curieuse d'Amour. This new work of Abel Hermant's, that had its première at the Vaudeville Nov. 26, ranks in viciousness with the worst we have had here. It has no features that redeem its gross immorality, and no excuse for its presentation is evident. The story is coarse, dull, and tedious, and the occasional sparkle of the dialogue does not save it. Sylvie, before the play is over, earns her sobriquet, for her curiosity as regards love is not satisfied until she has acquired four husbands, one to each act. The first is an elderly libertine of a marquis, and while still his wife she meets a revolutionist—the play opens in 1789—who, on the day of the taking of the Bastile, rescues her from the bloodthirsty mob. The young man, whose name is Henri, arouses Sylvie's "curiosity," but before it can be gratified the marquis emigrates to save his head, taking Sylvie with him. Soon she yearns for France and returns, divorces the marquis, and takes up her residence at his chateau. His overseer falls in love with her and contrives to force her to marry him. By act third she has secured another divorce, but her estate has been confiscated by the marquis's former steward, now a marshal under Napoleon. Sylvie becomes maid of honor to Josephine, wants the estates, and the Emperor, to settle matters, orders her to marry the marshal, then in Italy. The husband-to-be dispatches a courier to bring his bride, and the courier is none other than Henri, who has joined the army and risen to a colonelcy. Sylvie prepares to decamp with Henri, when the marshal, impatient, turns up himself and carries her off by force. He takes her to Venice, and an astonishing coincidence brings also her two former husbands. For revenge on the marshal for again interfering with her "curiosity," she plans infidelity to him with one of her previous spouses. But the reappearance of Henri annuls these schemes, and the heroine, who has now been "curious" for twenty years, becomes his willing captive.

These are, briefly, the developments of the plot. I have omitted details, as they are better untold. Rejane acted Sylvie finely, but did not make the performance pardonable. She was well supported, and the mounting was handsome.

The newest farce at the Nouveautes, the home of many successes, is Bonne d'Enfant, by André Sylvane and Jean Gascogne, that seems likely to be popular for a time. It is, of course, risque, and if produced literally in English would bring calls for the police. But that sort of thing doesn't trouble Paris. The story is a bit like that of Charley's Aunt, in that one of the male characters, detected in a rendezvous with his mistress, disguises himself in women's attire, and poses as a nurse in order to escape. The complications are many and amusing in an extravagant way. The company plays with its usual skill. Le Comy de Fonet, with Marcelle Lender in the leading part, will be the next bill at the Nouveautes.

Moins Cinq! at the Cluny is another new farce. Georges Berr and Paul Gavault are the authors, and they've followed the beaten track closely in their story. A man and his wife live a happy suburban existence till a friend of the husband comes down from Paris and falls in love with the wife. As she repulses him, he bribes three pretty servants to kiss the husband, and contrives that the wife shall see the embracing. Of course she is indignant, and resolves to pay him back in his own coin. The usual mix-up ensues, followed by the usual happy ending. A good interpretation was given and applause was liberal.

At the Variétés, Mademoiselle George, an operetta by Victor de Cottens and Pierre Veter, with music by Louis Varney, has been produced with success. The heroine was a famous actress in the days of the Empire, and the plot revolves around her love affair—one of many—with a young lieutenant. The story is well told and quite amusing, and Varney's music is, as always, delightful. The company is one of rare excellence, including, as it does, Mme. Simon-Gerard and MM. Brasseur, Baron, Guy, and Noblet, all of whom made big hits. There is a large and good-looking chorus, and the staging and costumes are superb.

Carré, at the Opera Comique, has revived La Baroche, of which he himself is the librettist and Andre Messager the composer. The opera has duplicated the success that it obtained on its first production ten years ago. Clever in story and with an excellent score, it is a most pleasing work. MM. Fugere, Jean Perier, Carbonne, and Jacquin, and Mlles. Rioton and Baux had the important roles, and were excellent. Messager conducted admirably.

Les Petites Vestales, an opera-bouffe, that has Deprè and Bemède as librettists and Le Rey and Clérice as composers, has obtained fair success at the Renaissance. The scenes are laid in ancient Greece, and the story is a pretty and amusing love tale. The company does good work. Le Jockey is to follow.

Mme. Legond-Webbs made her debut with the Comédie-Française at the Théâtre Sarah Bernhardt recently, scoring a decided success as Doña Sol in Hernani.

The opera Populaire at the Republique opened to a crowded house on Thursday night with a revival of Carré and Barbier's Paul et Virginie, well sung and acceptably staged.

Decourcelle's new melodrama, L'Autre France, will go on at the Ambigu shortly, Les Deux Gosses having ended its run there.

A thief entered Rejane's apartments the other day, under pretext of fixing some electric batteries, and helped himself to considerable jewelry and other valuables.

Emma Calvé, who is now in Cairo in improved health, will return to Paris in March.

Yvette Guilbert, recovered from her long illness, is soon to appear at the Bodiniere.

Claretie is to retire from the directorship of the Comédie-Française when that company moves into its rebuilt theatre. T. S. R.

ROME.

Tina di Lorenzo—Duse Interviewed at Last—New Plays.

(Special Correspondence of The Mirror.)

ROME, Dec. 10.

It was during a performance of the great old actor, Alamanno Morelli, one of the glories of the Italian stage, that a pretty but pale-looking child was noticed in a box for the enthusiasm with which she followed every word and every movement of the veteran artist. Morelli in those days always dined in a restaurant near the theatre. One day he saw at a table close to his that same child, with her father and mother, and she looked and looked at him as if in a dream. Morelli smiled at her, and made signs to her to go to him. As if hypnotized, she went to him.

"You know me, I see," the old actor said, "and I know you. You are the little girl I see every night, sitting in a box, and beating her hands every time I speak, and I want to thank you. Now tell me, what pleases you the most, and what the least, in all you see?"

Then the child told him exactly her impressions, and the old actor was so surprised at her intelligence that he said, "Would you like to be an actress?" The child threw her arms round the old man's neck, but was unable to speak. Then, turning to the child's parents, he said, "There is something in this child's little head." That child was Tina di Lorenzo.

We next see her in a minor theatre of Naples, assuming for the first time a leading part in Ruit pora, written by the Neapolitan aristocratic author, the Duke of Maddaloni. As usual, the Duke was behind the scenes, following every word of his comedy, and giving his opinion in a voice that every one could hear, and, when it came Tina di Lorenzo's turn to be criticised, he said, "That young girl will one day lead the field!" And he repeated these words in a letter which he afterward sent to the press.

Again we see her, this time in Florence, acting Pamela in Goldonis comedy of the same name, with the great Salvini as Lord Bonvil. At the end of the play, when all the actors were recalled, Salvini led the young actress forward and gave her the most coveted prize an Italian actress can sigh for—Salvini's solemn praise.

Tina di Lorenzo has won a name second only to Duse on the Italian stage. There is not the slightest resemblance between the two actresses, however. Duse is Duse, and quite apart from every other actress in Italy. But next to her, and as an all around actress, Tina di Lorenzo can hold her place anywhere. She is also a very pretty woman, and an amiable woman who does not flee society nor interviewers, as Duse does.

By the bye, Duse really has been interviewed at last, and she has spoken pretty freely about the Italian stage and the stage in general. Oyez! what she says: "To save the theatre the theatre must be destroyed—and its actors and actresses must die of the plague! They poison art and make it impossible! We should return to the Greeks and play in the open air. Boxes, stalls, evening dress and late dinners kill the drama. Since Shakespeare and the Greeks there have been no great dramatists. Ibsen? Ibsen is like a room with all its furniture. What do I care for chairs and tables! I want Rome, Athens, the Colosseum, the Acropolis. I want beauty and life. I adore Maeterlinck, but he only gives me shadows, children, mists and spirits. So I am condemned to play Sardou and Pinero!" And what about Dumas? "Some day, however, a woman will come, a young, beautiful woman, all fire and flame and will do what I once dreamed to do, but failed. I am too tired now, and cannot begin my life again. I compare Rossetti to a perverse man, well educated, but only half himself. Look at Watt's portrait of him—see the fine, mad eyes, and the weak heavy chin. The eyes promise what the chin can never give. Rossetti's character can be read in the story of the manuscript buried in his wife's coffin. He repented the act, but instead of going himself to take it back, he sent his friends. Rossetti's Italian poetry reminds me of a blind man smelling flowers. He can give their names, but does not

TINA DI LORENZO.

know what flowers they really are. I knew Wagner in Venice, and have been to Bayreuth. His music is himself, and in every note displays the consciousness of his supremacy. 'I will make the world accept me,' he said, and he did it. But 'this shall make me accepted' runs through every bar of his music, which never forgets its self-consciousness. How different was Beethoven. When he wrote he forgot himself and the whole world, and his music is the voice of joy and sorrow passing through the soul and filling it with heaven's own strains!

"Could I live without the stage? Have I not passed three years without acting? If I had my will I would live in a ship in the middle of the ocean, and never be nearer humanity than that!"

Duse is not very cheerful, as you see. But then, she has also suffered more and had more delusions than almost any other woman on or off the stage. She is more to be pitied than any woman I know. Poor Duse!

Novelli is still the conquering hero in his Goldoni House. He gave Kean the other night, and aroused the greatest enthusiasm in it, especially in the tavern scene and the Hamlet scene, in which he was simply magnificent. The public not only applauded him to the skies, but cried, "Viva, Novelli!" till the roof echoed again and again.

We have had Agnes Sorma here. She is very fine, especially in Ibsen and Sudermann's plays, in which she reminded us somewhat of Duse.

Traversi's new play, The Female Friend, has had a splendid reception in Turin with Tina di Lorenzo in the leading part. Before going to Turin Traversi read it to a party of friends and critics in a private house. The plot runs on the illusion of a platonic affection between man and woman. The author thinks this impossible, and the play consequently is of a dramatic and passionate nature. The plot is somewhat new, for Italy at all events. As usual, Traversi's prose sparkles with wit. The action is quick and animated, and the end is simple, though tragic.

Another new play, A Pleasure Trip, is by a new and young author, who aims at showing that too much pleasure tends to bring ruin on a man and all belonging to him. The theme is not new. Even Horace of old treated it thus: "Surgit amari aliquid medio de fonte leporum." Don Juan treats with the same subject, as also does Goldoni in his The Rake Punished.

In A Pleasure Trip we have a man who loves three women at one time: his wife, his wife's friend, and an orphan, intrusted to his care, and whom he makes a mother. The wife leaves him, and the orphan girl is lost to honor and happiness forever. The man's mother, also, hearing of her son's dissolute life, dies of a broken heart. The play is immoral from beginning to end, and yet some of the scenes are good—as the scene between the dissolute and sensual libertine with his wife and mother, whom, curiously enough, he really respects and loves. This scene is intensely dramatic and natural. But one scene does not make a play, and this one is doomed to die an early death.

Fulda's Erostratus has been translated into Italian verse by Varese. This also is a strange theme for a play, but Fulda makes up a little love story to excuse the incendiary's act. The scenery is magnificent, and if the subject of the play is old the language is modern, and the characters are natural and living. A new play, which has had a triumphant success in Turin, is Rovetta's Two Consciences. It is being rehearsed here and will shortly be given. I will detail it in my next letter.

The carnival season is in full preparation everywhere now. So far Milan and Naples have given out the best programmes, especially Milan, where Tamagno is to sing. Apropos of Tamagno, they wanted to make a deputy of him, but he declined the honor. He prefers singing to speaking. This reminds me that once, during one of his foreign tours, there was a kind of a row in the street before his hotel, and what did Tamagno do? He went out on the balcony and began to sing! At once every head was turned toward him. Fights and quarrels were forgotten. Loud shouts there were still, but they were shouts and cheers for the magician. Tamagno, whose voice had truly soothed the savage breast!

I conclude by presenting you with a new opera composer, born in Buenos Ayres of Italian parents. He is only twenty-five years of age, but he has composed an opera, The Latin Middle Ages, represented by three epochs: the Crusades (Italy), the Love-Courts (France), and the Inquisition (Spain). It has been given in Genoa with great success. I will detail it after it has been heard here. S. P. Q. R.

HAVANA.

Galveston Benefit a Success—Vaudeville and the Circus—Other Bills.

(Special Correspondence of The Mirror.)

HAVANA, Dec. 5.

Monday was "Galveston Night" at the Payret. Bartley Campbell's My Partner was produced by the Page Dramatic company under the direction of R. F. Webb and Albert G. Warburg. It was the event of the season socially. The theatre, the use of which had been given by Manager Sauverio, was decorated. The box parties were made up of some of the leading American and Cuban citizens. The play was presented in a very satisfactory manner. The cast: Joe Saunders, R. F. Webb; Ned Singleton, Victor Lopez; Josiah Scraggs, Albert G. Warburg; Major Henry Clay Britt, George F. Kelley; Matthew Brandon, Charles Scheidemantel; Mary Brandon, Honore Huly; Grace

N. SHELDON LEWIS,

IMPERIAL THEATRE STOCK COMPANY, ST. LOUIS.

AT LIBERTY AFTER JANUARY 5, 1901.

DR. JEKYLL AND MR. HYDE

WELL DONE BY N. SHELDON LEWIS.

N. Sheldon Lewis has his opportunity in Stevenson's psychological story, "Dr. Jekyll and Mr. Hyde," presented in its dramatic form at the Imperial this week. The dual role reveals the actor as a clever interpreter of morbid style, of which he has given hints heretofore. Mr. Lewis does not suffer by comparison with Mansfield in the least artistic thing that that player ever attempted. In several details Lewis is better qualified to do justice to the late Mr. Stevenson in his sinister vivisection of the good and evil in every man. We have a Jekyll here not so robustly "good" as Mansfield's. This Jekyll is a spare and stoop-shouldered bookworm, the intellectual delver into the mystic sciences of the soul, a somber student with lofty ideals and a thread of love; this Hyde is repulsive, but not slimy; it startles by brutal boldness rather than makes one creepy. This Hyde has fangs that make the hideous countenance that of a ghoul. The transitions from one character to the other are made in the full light in plain view of the audience.—POST-DISPATCH.

More than mere passing notice is due to the Imperial production of "Doctor Jekyll and Mr. Hyde" this week. The play can hardly be said to be in keeping with the Christmas spirit of jollity, but it is so well staged and acted that its production seems likely to prove a shrewd managerial move for what is generally about the worst theatrical week of the year. Stevenson's gruesomely fascinating story has often been attempted in dramatic form, notably by Richard Mansfield, but it isn't to the discredit of anybody else to say that N. Sheldon Lewis gives a really remarkable performance of the dual role. Mr. Lewis gives the impression of working from his own ideas of the character. His work doesn't seem to be a copy of Mansfield or any one else, so that the result is particularly creditable. As Jekyll he is earnest, sincere, and appeals largely to one's sympathies, but as Hyde, to which character he changes with amazing rapidity, he gives great promise and more than justifies Manager Giffen's judgment in selecting him for the part.—THE REPUBLIC.

Mr. N. Sheldon Lewis is, apparently, a "coming man" as a character actor. This is his week at the Imperial Theatre. He has the star part, the dual role of "Dr. Jekyll and Mr. Hyde." Since the season at this house opened Mr. Lewis has steadily grown in the opinion of those who have critically watched his work. Those roles calling for the exercise of his special order of talent have been admirably portrayed. He is very effective in this week's play. It is a "one-part" play, in that there is little demand on any one save the impersonator of the central character. Mr. Lewis is convincing in the incidents ex[illegible] STAR.

DE HOP RAT

"Dr. Jekyll and Mr. [illegible] well staged and well acted [illegible] stock company. That [illegible] which is virtually the [illegible] Stevenson's story, [illegible] per by N. Sheldon L[illegible] demonstrated that [illegible] which he is adapted [illegible] into the envied [illegible] noticeable and refreshing [illegible] ing in Jekyll and Hyde [illegible] the gruesome scenes which [illegible] acting in the part of [illegible] Hyde, however, is effective, [illegible] effectively and neatly made.—STAR.

Brandon, Bessie W. Owens; Posey Pentland, Mrs. Charles B. Hood, and Wing Lee, John F. Hoskinson. Mr. Webb as Joe Saunders was admirable, portraying the character with strong emotion. As Josiah Scraggs Mr. Warburg was very good. The Posey Pentland of Mrs. Charles Hood deserves special mention, she having been assigned to the role two days before the night of the performance. George F. Kelley as Major Henry Clay Britt, Victor Lopez as Ned Singleton, Honore Haly as Mary Brandon, and Bessie Owens as Grace Brandon were well received. Between the first and second acts the Monte Myro Sisters, by permission of Santiago Pubillones, appeared and scored a decided hit, receiving three encores. Following them Julia Polo, a Cuban prima donna, rendered a Cuban song, and, in response to an encore, sang "The Stars and Stripes Forever." Frank Bryan, ballad singer, came next and was pleasing. Between the second and third acts appeared Mrs. Maude de Sulazar, American singer. Freddie Clark also appeared (through the courtesy of Manager Harry Clark, of the Cuba). After the third act views of the Galveston flood were shown by Mr. Maurer.

The Page Dramatic Club was organized about three months ago by Webb and Warburg under the name of the Wood Dramatic Club (after General Wood), but owing to the death of Captain Page—a victim of yellow fever a short time since—at the suggestion of General Wood the name was changed to the present one. The club has been made a permanent organization, and it is the intention of those interested to give entertainments from time to time. Webb and Warburg are to be very much complimented for their untiring efforts in making the affair a success. Mr. Webb was at one time proprietor and manager of the American Opera company and treasurer and manager of the Corinne Opera company. Mr. Warburg has been a member of the Alcazar Stock company, San Francisco, Frank W. Bacon company and the Albright and Archer company. In appreciation of the patronage given by the Cubans the company will give another performance shortly for a Cuban charity.

The Payret continues to do a good business with the Campañia Infantil. They have recently presented El Rey Que Rabio, La Mascota, Los Africanistas and Chateau Marquix. Colobino, who claims to be the rival of Fregoli, made his first appearance at this house Tuesday night and was favorably received.

The Albisu continues to present new plays. La Marusiña, a comedy, had its initial performance Saturday night. A benefit will be given for Señorieta Esperanza Pastor at this house Dec. 30.

The Sieni, Pizzorri and Lopez company will begin their engagement at the Tacon, Jan. 1.

Good business still reigns at the Cuba. Señor Ceballos, wire king, is one of the new features and is well received. Susie Goodwin, dancer, has scored a success. She has recently come from Brazil. Manager Clark has again assumed the amusement managership at Guanabacoa Park, which will be open to the public Wednesday, Saturday and Sunday nights. It will open to-night with the Avons and Señorieta Belmont on the bill.

Pubillones Circus is doing a large business. The roster now includes the Monte Myro family, Jack Cousin, Lottie Aymar, the Barnellis, Señor Conrad, L. F. Sunlins, H. Webb, Señor Gilbert, Lorby Brothers, Smith and Chelson, Peter Barlow, John Fernandez, Ravelle, and Toronto.

M. E. Leavitt's The Spider and the Fly company will begin an engagement at the Payret about Feb. 14.

E. Stafford, in advance of Sells and Grays' Circus, has arrived in the city and is making arrangements for his show, which is expected to arrive here about Dec. 29.

J. ELLIS NORRIS.

JAMAICA.

Success of the Whytal Company—A Pleasing Concert—Coming Events.

(Special Correspondence of The Mirror.)

KINGSTON, Nov. 26.

Since my last letter the Russ Whytal company have staged and successfully played David Garrick, Trilby, Lady Windermere's Fan, The School for Scandal and The Idler, that closed the season Nov. 19. It really gives me heaps of pleasure to write about such a company. Mr. and Mrs. Whytal were natural in all they did. They have good voices, and, above all, know how to use them. The rest of the company made solid impressions and special mention is due George Holland.

In a little chat I had with Mr. Whytal the Sunday before the company sailed from here, he said: "Our next stand from here will be Barbadoes. From there I intend to make Bridgetown, Demerara, and possibly Bermuda, and if things go well I might pop in Jamaica to give an outdoor performance of As You Like It on my way back to Canada."

Here is a list of the players: Mr. and Mrs. Russ Whytal, George Holland, C. H. Cooper, A. McHugh, M. O'Brien, G. F. Baker, F. G. Budd, W. C. Hartman, Alex. Stewart, J. E. McGregor, J. Boyle, W. Thorp and Asley Smith (both local), Misses Fortescue, Barriscale, Dauncourt and Stafford.

The Classic Trio Club gave the first of a series of six recitals at the W. I. Academy of Music, Nov. 21. The programme opened with the overture to Beethoven's "Singspiel," well rendered by Mr. Schaefer (violin), and Mrs. Lewis (piano). Mr. Schaefer followed with one of Vieuxtemps' well known violin pieces, after which he ably interpreted the andante minuet from Mozart's Third Symphony, the "Prize Song" from Die Meistersinger and other selections. E. Laura Lyman made her first public appearance on this occasion. Her opening song, "Leave Me Not," was well received, but her second song, from The Queen of Sheba, was more suited to her voice and more appreciated. Frank Lynch was quite successful with Millard's "Waiting." He has a fairly good tenor. Verdi's march from Aida closed the recital.

It is expected that the Lambardi Opera company will visit Jamaica again early in 1901.

F. Raymond, with the Sagwa Amusement company, is announced to open here Dec. 10.

Ferdinand Ritter, a violoncellist at present in your city, is expected soon to join Mr. Schafer at the W. I. Academy.

MONTGOMERY IRVING.

GOSSIP.

A wild story came by telegraph last week telling how Willard Holcomb was in imminent danger of death, having been caught in Lost River Cavern, Ind., by rising waters, etc., how the geologists hoped for his salvation also, etc., and how a Chicago man was floating food into the cavern to sustain life likewise, etc. Mr. Holcomb is Liebler and Company's press agent and is now ahead of Lost River. Still his friends were worried, for the news story looked straight. But it was learned in due time that Holcomb was safe, thank God! and that Lost River really meant him no harm. It was a good story, though, and seems to have fooled every one but Mrs. Holcomb.

The Casino's new management has done away with "Uncle Denny," for so many years the circumspect stage-door keeper at that theatre, and the stage-door now doesn't seem like the same old place.

Mrs. John Philip Sousa is ill with typhoid pneumonia at the Hotel Netherland in this city.

Edwin Arden fainted on the stage of the Knickerbocker Theatre during the performance of L'Aiglon on Friday evening, and his understudy, Clayton Legge, played the role of Metternich until Mr. Arden had been attended by a physician and was recovered sufficiently to reappear in the latter scenes.

Maxim De Grovz, musical director with the Louis James and Kathryn Kidder company, has been engaged to lead the Memphis Opera company during the coming Summer season, opening on June 15. Thomas Coffin Cooke, stage director of the James-Kidder company, has also signed with the same organization in his capacity.

Constant Coquelin contemplates a production of Quo Vadis in Paris.

Jean De Reszke arrived from Europe last week to appear here with the Maurice Grau Opera company on Dec. 28.

Jule Walters recently purchased twenty-two building lots at Bedford, Ind. It is said that he will turn them into a park.

Constance Kendall, having closed with The Village Postmaster, is busy at her studio completing sketches made during her recent New England tour. Miss Kendall spent several years abroad in the study of animal and portrait painting.

Francis Pierlot and Helene Carroll Romey, both of the Perugini-Beldini company, were married at St. Augustine, Fla., Dec. 18.

Walter E. Perkins was in town for a few days last week, but resumes his tour in The Man from Mexico at Manchester, N. H., on Christmas day.

W. J. Thorold's Near the Throne, dramatized from his novel of the same name, will open on Jan. 28 in Philadelphia, and three one-night stands will be played before that date. Frederick V. Bowers is composing the music and there will be elaborate scenery and costumes. The cast will include, besides Mr. Thorold, Lawrence Hanley, Sydney Macy, Joseph Degnan, Caroline Benstis Graves, Gertrude Lewis and Frances Drake.

Blue Jeans closed at Mankato, Minn., on Dec. 15, and before returning to New York Mr. and Mrs. Garland Gaden will spend a week or two on the Althouse stock form, Caiamus, Va.

Mary Hampton has resigned as leading woman of the stock at the American Theatre. She will be succeeded by Isabelle Evesson, who has been playing leading heavies in the same company this season.

Kirke La Shelle left on Saturday for Louisville, Ky., to attend the opening performance, Dec. 24, of the Arizona company that will tour through the South this season.

Quo Vadis, having closed its season in Boston on Dec. 22, will rest until Dec. 31, when it will reopen at the Academy of Music in this city.

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SAMPLE NOTICES.

Unknown and practically unannounced, a fine play, with sparkling wit, clever dialogue and a new star were introduced to a New Britain audience. Alberta Gallatin is the star, and the new play, which, by the way, played to its second audience, was Under the Restoration, a charming drama of Charles II and Sweet Mistress Nell Gwynne.

It was a new play with new people. Several curtain calls were given to the principals at the Lyceum last evening.

Miss Gallatin made a decided hit, her pretty face, charming manner and the way in which she handled Cator Beverin's clever lines was a revelation. Ever the dashing, sparkling actress, there is a strong womanly sympathy running through the part that is brought out with consummate ability.

Walter Percival supports Miss Gallatin as the handsome, devil-may-care king in splendid shape. The company is a good one, not overdrawn, but each one a student of his part.

This new Nell Gwynne, when the raw edges get worn off by a few performances, should meet with a royal welcome in New York. Miss Gallatin interpreted the witty lines deliciously, with ability and thorough understanding of the part. The play is bound to be a success.—New Britain "News," Dec. 12.

A large and appreciative audience greeted the presentation of Under the Restoration at the Lyceum Theatre last night with Miss Alberta Gallatin in the character of Nell Gwynne. It is an historical comedy drama in four acts and furnishes interest and amusement without cessation after the first rise of the curtain.

Address as per route in the MIRROR.

[illegible] play is brisk and well balanced and there are frequent chances for strong displays of the varying emotions of humanity. Miss Gallatin is a remarkably strong actress and showed a rare capacity for bringing out the best features of the positions that the play introduced her to. She was brought before the curtain at the end of the third act for admirable acting. Walter Percival as Charles Stuart looked every inch a king, and Allen Davenport as Sir Charles Berkeley displayed the best manners of the court, besides proving his devotion to the king.

In the minor parts A. G. Andrews and Myron Grane as soldiers of fortune were very interesting in the rendition of old drinking songs and [illegible] frivolity. The audience were unanimous in pronouncing the play one worthy of liberal patronage.—New London "Telegraph," Dec. 13.

A Dramatic Treat.

One of the best performances given in the Lyric Theatre was that of last evening, when Miss Alberta Gallatin appeared as Nell Gwynne in Under the Restoration, supported by a very capable company. Miss Gallatin's work was not only clever, but it bordered on the phenomenal. Her conception of the character of Nell Gwynne is beyond question the best. The audience was highly pleased with her artistic work and recorded her the applause she so well deserved. Her support was so good throughout that it would be unfair to particularize, and space forbids individual mention. The management of the theatre deserves the thanks of the amusement lovers for the opportunity of enjoying so rare a dramatic treat.—Allentown "Call," Dec. 19.

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THE COUNTESS VALESKA.—Maude Odell's Valeska is a study. The play is not a great one, but the character of the Countess is a strong one and affords wise Odell opportunities not to be found in any role she has heretofore portrayed at the Imperial. And this fine actress makes the most of them. The chief excellence of her work is her repose. Even in the powerful scene at the close of the third act, in which she rises to impressive heights of passion, there is no ranting. Valeska's struggle between love and patriotism is presented with much realism. Her effort to control herself and the gradual submission to her lover and her transition to horror at the thought of treason to the Emperor were splendidly portrayed. Miss Odell strikes the true note. She plays with force and earnestness, without a suspicion of overacting. Her Valeska deserves to rank with the best creations of Julia Marlowe and Olga Nethersole. With it all the Imperial's leading lady looked superbly handsome in the Empire gowns.—*St. Louis Mirror*.

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Special Notice.—The recent serious operation at St. Joseph's Hospital, St Paul, Nov. 4, proved successful, and Drs. Stone and Lancaster have consented to Madame de Tourney opening her tour at St. Paul Jan. 12.

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People Wanted. Women and heavy man, a no character woman and Queen Elizabeth. Good wardrobe absolutely necessary. Full particulars. Write or wire J. J. McDONALD, sole proprietor, Hotel Ryan, St. Paul, Minn., until Jan. 12, then en route.

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A DAY AND A NIGHT (Wm. Owen, mgr.): Winnipeg, Man., Dec. 24-26; St. Cloud, Minn., 27, Faribault 28, Stillwater 29, West Superior, Wis., 31, Duluth, Minn., Jan. 1.

A FEMALE DRUMMER (H. H. Winshall, mgr.): Cleveland, O., Dec. 24-29, Hamilton, Ont., 31, London Jan. 1, Chatham 2, St. Thomas 3, Stratford 4, Guelph 5, Toronto, 7-12.

A HOODOO (Whiting and Willis): Joplin, Mo., Dec. 25, Carthage 26, Galena, Kan., 27, Pittsburg 28, Ft. Scott 29.

A HOLE IN THE GROUND: Chicago, Ill., Dec. 24-29.

A HOMESPUN HEART (Harris and Floyd, mgrs.): Oswego, N. Y., Dec. 25, Lockport 26, Niagara Falls 27, Batavia 28, Lyons 29, Geneva 31, Rome Jan. 1, Amsterdam 2, Cloversville 3, Troy 7, Oneonta 8, Norwich 9, Port Jervis 10, Poughkeepsie 12.

A HOT OLD TIME (The Rays; Edgar Selden, mgr.): Pittsburg, Pa., Dec. 24-29, Cleveland, O., 31-Jan. 5.

A HOT OLD TIME (Eastern; Roland G. Fray, mgr.): Ithaca, N. Y., Dec. 25, Geneva 26, Corning 27, Elmira 28, Honesdale 29, Williamsport, Pa., 31, Lancaster Jan. 1, York 2, Lebanon 3, Harrisburg 4, Mahanoy City 5.

A MAN FROM THE WEST (James J. Jeffries): Montreal, Can., Dec. 24-29.

A MERRY CHASE (Will F. Gardner, mgr.): Council Bluffs Ia., Dec. 25, Hamburg 26, Plattsmouth, Neb., 27, Glenwood, Ia., 28, Malvern 29, Red Oak 30, Atlantic Jan. 1, Carrol 2, Denison 3, Ida Grove 4, Sioux City 5, Cherokee 7, Lake City 8, Clare 9, Ayrshire 10, Ruthvan 11, Emmetsburg 12, Estherville 14, Spencer 15.

A MIDNIGHT BELL (Alice Roseland; A. R. Wilbur, mgr.): Savannah, Ga., Dec. 25, Charleston, S. C., 26, Augusta, Ga., 27, Columbia 28.

A MILK WHITE FLAG: Dallas, Tex., Dec. 25, Waco 26, Houston 28, Brenham 29, San Antonio 30, Austin 31, Sherman Jan. 3.

A MILLION A MINUTE (H. D. Grahame, mgr.): Holyoke, Mass., Dec. 24-26, Pittsfield 27, Winsted, Conn., 28, Bristol 29, Middletown, N. Y., 31, Pittston, Pa., Jan. 1, Ashland 2, Danville 3, Bloomsburg 4, Mt. Carmel 5.

A NIGHT AND A DAY: Duluth, Minn., Jan. 1, Ashland, Wis., 2, Houghton, Mich., 3, Calumet 4, Negaunee 5, Escanaba 7, Appleton, Wis., 9, Manitowoc 10, Sheboygan 11, Racine 12.

A PACK OF CARDS: Pottsville Pa., Dec. 25, Lansford 26, Shenandoah 27, Ashland 28, Mt. Carmel 29.

A POOR RELATION (Alden Bass; Fred G. Berger, mgr.): Oshkosh, Wis., Dec. 25, Appleton 26, Manitowoc 27, Sheboygan 28, Fond du Lac 29, Kenosha 30, Waukegon, Ill., 31, Racine, Wis., Jan. 1, Michigan City, Ind., 3, Auburn 4, Bryan, O., 5, Defiance 7, Findlay 8, Upper Sandusky 9, Shelby 11, Norwalk 12.

A ROMANCE OF COON HOLLOW (Eastern; J. Henry Rice, mgr.): Camden, N. J., Dec. 24-26, Atlantic City 28, 29, New York city 31-Jan. 5.

A ROMANCE OF COON HOLLOW (Western; M. Brennan, mgr.): Steubenville, O., Dec. 25, Toronto 26, New Martinsville, W. Va., 27, Sistersville 28, Parkersburg 29, Pomeroy, O., 31, Huntington, W. Va., Jan. 1, Ashland, Ky., 2, Ironton, O., 3, Portsmouth 4, Jackson 5.

A RUN ON THE BANK (Pusey and St. John; Geo. L. Chennell, mgr.): Austin, Tex., Dec. 25, San Antonio 26, Waco 27, Belton 28, Hillsboro 29, Weatherford 31, Dallas Jan. 1, Corsicana 2, Terrill 3, Paris 4, Dennison 5, Sherman 7, Gainesville 8, Ft. Worth 9.

A SOCIAL BLIZZARD (W. A. Bohome, mgr.): Palmer, Mass., Dec. 25, Windsor Locks, Conn., 26, Pittsfield, Mass., 27, Dalton 28, Adams 29.

A STRUGGLE IN A STRANGE LAND (Thall and Kennedy, mgrs.): Seattle, Wash., Dec. 22-26, Portland, Ore., 30-Jan. 5, Sacramento, Cal., 9, 10, Santa Rosa 11, Vallejo 12.

A TEXAS STEER (Mat L. Berry, mgr.): Cincinnati, O., Dec. 24-29.

A TRIP TO COONTOWN: Fremont, Neb., Dec. 28.

A TRIP TO THE CIRCUS (Hamilton's): Danville, Ill., Dec. 25, Charleston 26.

A WARD OF FRANCE (N. Appell, mgr.): Detroit, Mich., Dec. 24-29, Ann Arbor 31, Jackson Jan. 1, Kalamazoo 2, Ft. Wayne, Ind., 3, So. Bend 5.

A WISE GUY (Geo. B. Reno, mgr.): St. Louis, Mo., Dec. 24-29, Chicago, Ill., 31-Jan. 5, Detroit, Mich., 7-12.

A WISE WOMAN (Marie Lamour; Leslie Davis, mgr.): Altoona, Pa., Dec. 22-25, Charleroi 26, Brownsville 27, Morgantown, W. Va., 28, Greensburg, Pa., 29, Greenville 31, New Castle Jan. 1, Meadville 3, Sheffield 4, Dubois 5.

A WOMAN IN THE CASE (Al. J. Busby, mgr.): Canton, Ill., Dec. 25, Mt. Sterling 26, Barry 27, Quincy 28, Macomb 29.

A YOUNG WIFE (Western): San Antonio, Tex., Dec. 25, Brenham 26, Houston 27, Beaumont 28.

ADAMS, MAUDE (Chas. Frohman, mgr.): New York City Oct. 22-Dec. 29.

ALLEN, VIOLA: New York city Dec. 31—Indefinite.

ALL ON ACCOUNT OF ELIZA (Louis Mann and Clara Lipman; Rich and Harris, mgrs.): Providence, R. I., Dec. 24-29, Schenectady N. Y., Jan. 3.

AMERICAN THEATRE STOCK (Henry W. Greenwall, mgr.): New York city Sept. 1—Indefinite.

AN AMERICAN GENTLEMAN (Wm. Bonelli's; W. S. Butterfield, mgr.): Grand Rapids, Mich., Dec. 23-26.

ARIZONA (Kirke La Shelle and Fred R. Hamlin mgrs.): New York city Sept. 10-Jan. 5.

AT PINEY RIDGE (M. O. Higgins, mgr.): Akron, O., Dec. 25, Mt. Vernon 26, Mansfield 27, Warren 28, Youngstown 29, New Castle, Pa., 31, Johnstown Jan. 1, Phillipsburg 2, Harrisburg 3, Lebanon 4, Lancaster 5, Philadelphia 7-12.

AT THE WHITE HORSE TAVERN: San Francisco, Cal., Dec. 22-29.

AUNT JERUSHA (W. S. Campbell, mgr.): Missouri Valley, Ia., Dec. 25, Logan 26, Blair, Neb., 27, Greenfield 30.

BALDWIN-MELVILLE STOCK (Northern): Cincinnati, O.—Indefinite.

BALDWIN-MELVILLE STOCK (Southern): New Orleans, La., Nov. 1—Indefinite.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Cincinnati, O., Dec. 3—Indefinite.

BECAUSE SHE LOVED HIM SO (Julius Cahn, mgr.): Holyoke, Mass., Dec. 25, Springfield 26, New Haven, Conn., 27-29.

BEN HUR (Jos. Brooks, mgr.): Boston, Mass., Dec. 17-Jan. 5.

BERNHARDT-COQUELIN (Maurice Grau, mgr.): New York city Nov. 26-Dec. 29, Philadelphia, Pa., 31-Jan. 12.

BLAIR, EUGENIE (A Lady of Quality): Ft. Worth, Tex., Dec. 25, Gainesville 26, Denison 27, Paris 28, Ft. Worth, Ark., 29, Webb City, Mo., 30, Joplin 31.

BLUE JEANS (Jno. C. Patrick, mgr.): Clinton, Ia., Dec. 25.

BROWN FROM BOSTON: Martinsville, Ind., Dec. 25, Spencer 26.

BROWN'S IN TOWN (Dobbler and Hennessey): Spokane, Wash., Dec. 25, 26, Colfax 27, Wallace, Id., 28, Missoula, Mont., 29.

BURROUGHS, MARIE (The Battle of the Strong; Daniel V. Arthur, mgr.): St. Louis, Mo., Dec. 24-29.

CARTER, MRS. LESLIE (Chas. Frohman, mgr.): Harlem, N. Y., Dec. 24-29.

CAUGHT IN THE WEB (W. C. Elmendorf, mgr.): Columbus, O., Dec. 24-26, Springfield 27, Lima 29, Chicago, Ill., 30-Jan. 12.

CHATTANOOGA: Madison, Wis., Dec. 27, Beloit 27, Iowa Falls, Ia., Jan. 1.

CLARKE, HARRY CORSON (What Did Tompkins Do?): Portland, Ore., Dec. 24-25, Astoria 26, Vancouver, Wash., 27, Tacoma 28, Olympia 29, Vancouver, B. C., Jan. 1-2, Seattle, Wash., 3-5, Spokane 7-8, Wallace, Id., 9, Great Falls, Mont., 11, Helena 12.

CLEMENT CLAY (Grand Rapids, Mich.): Dec. 23, Bay City 26, Saginaw 27, Port Huron 28, Lansing 29, Ypsilanti 31, Sandusky O. Jan. 1.

COLLIER, WILLIAM (W. J. Smyth, mgr.): Milwaukee, Wis., Dec. 24-29.

COLUMBIA THEATRE STOCK (M. J. Dooley, mgr.): Newark, N. J., Sept. 3—Indefinite.

COURTING: (N. Orleans, La., G. Bleckley, mgr.): Kalamazoo, Mich., Dec. 25, Battle Creek 26, Grand Rapids 27, Muskegon 28, Grand Haven 29, Holland 31, Big City 2, Otsego 3, Allegan 4, Ypsilanti 5, Jackson 7, Lansing 8, Owosso 9, Saginaw 10, Bay City 11, Springfield 12.

CUP SHIP FARM (W. A. Brady, mgr.): Oakland, Cal., Dec. 22-29.

CRANE, WM. H. (David Harum; Frank Worthing, mgr.): New York city Oct. 1—Indefinite.

CROSMAN, HENRIETTA (Mistress Nell; Wm. Campbell, mgr.): New York city Oct. 9—Indefinite.

DAVY CROCKETT (J. M. Gardner, mgr.): Des Moines, Ia., Dec. 25-29, Oskaloosa 31, Grinnell Jan. 1, Burlington 2, Ft. Madison 3, Keokuk 4, Quincy 5, St. Louis Mo., 7-12.

DE TOURNEY, ELSIE (Edw. G. Hinebaugh, mgr.): S. Paul, Minn., Jan. 12-15.

DEVIL'S AUCTION: Milwaukee, Wis., Dec. 24-29.

DOCK, CHARLES: Toledo, O., Dec. 24-26, Columbus 27-29, Detroit, Mich., 30-Jan. 5.

DOLLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 17—Indefinite.

DOMINION, ROBERT (E. A. Weil, mgr.): Ottawa, Can., 24-26, Emporia 26, Chanute 27, El Dorado 28, Hutchinson 29, Topeka Jan. 1.

DON MUNRO (Martin Golden, mgr.): Troy, N. Y., 24-26, Hartford, Conn., 27-29, Waterbury 31-2, New Haven 3-5, New York city 7-12.

DOWN ON THE FARM (H. W. Link, mgr.): Troy, N. Y., Dec. 24-26, Ft. Plains 27, Frankford 28, Watertown 29.

DRESSLER, MARIE: New York city Dec. 25—indefinite.

DUNN, JOHN: New York city Sept. 10-Jan. 5.

DUFFY'S JUBILEE (Frank W. Nason, mgr.): Rochester, Ind., Dec. 25, Wellsville, O., 26, Carrollton 27, Cadiz 28, Martin's Ferry 29, Uhrichsville 31, Coshocton Jan. 1, Alliance 3, Kent 4, Ravenna 5.

EMPIRE THEATRE STOCK (Chas. Frohman, mgr.): New Haven, Conn., Dec. 25, Bridgeport 26, Poughkeepsie, N. Y., 27, Elizabeth, N. J., 28, Orange 29.

EMPDALE FARM (C. E. Beyerle, mgr.): Carrollton, Mo., Dec. 25.

FABIO ROMANI (Alden Benedict; J. B. Murray, mgr.): Fargo, N. D., Dec. 25, Crookston, Minn., 26, Winnipeg, Man., 27, Grafton, N. D., 28, Grand Forks 29, Wahpeton 31.

FAUST (Hubert Labadie): Pittsburg, Kan., Dec. 27.

FAUST (Porter J. White): E. St. Louis, Ill., Dec. 25, Louisiana, Mo., 26, Centralia 27, Slater 28, Lexington 29, Kansas City 30-Jan. 5.

FINNIGAN'S BALL (Eastern; Ollie Mack mgr.): Marion, Ind., Dec. 25, Hartford City 26, Montpelier 27, Elwood 29, Anderson 31, Lima, O., Jan. 1, Decatur, Ind., 2, Delphos, O., 3, Portland, Ind., 4.

FISKE, MRS. (Chas. E. Power, mgr.): Peoria, Ill., Dec. 25, Quincy 26, Burlington, Ia., 27, Davenport 28, Cedar Rapids 29.

FOR HER SAKE (Eastern; Wester, Molitor and Cramer, mgrs.): Battle Creek, Mich., Dec. 25.

FOR HER SAKE (Western; Rusco and Holland, mgrs.): Phoenix, Ariz., Dec. 25, Jerome 26, Kingman 27, Needles, Cal., 28, Hanford Jan. 4, Bakersfield 5, San Diego 7, Santa Ana 8, Santa Barbara 9, Ventura 10, Santa Paula 11, San Bernardino 12.

FRAWLEY STOCK: Portland, Ore., Dec. 23-29, Victoria, B. C., 31-Jan. 1, Vancouver 2, 3, Tacoma, Wash., 4, 5, Seattle 6-12.

FRIEND FRITZ (Marion Manola): Quincy, Ill., Dec. 25, Decatur 27, Galesburg 28, Peoria 29, Monmouth 30, Burlington, Ia., Jan. 1.

FROHMAN, DANIEL, STOCK: New York city Nov. 26—Indefinite.

GALLATIN, ALBERTA (Under the Restoration; Edwin O. Child, mgr.): Charleston, W. Va., Dec. 25, Portsmouth, O., 26, Gallipolis 27, Parkersburg, W. Va., 28, Marietta, O., 29, Cambridge 31, Zanesville Jan. 1, Newark 2, Mansfield 3, Springfield 4, Marion 5, Lima 7, Jackson, Mich., 8, Bay City 9, Saginaw 10, Grand Rapids 11, 12.

GEORGE, GRACE (Her Majesty; W. A. Brady, mgr.): Schenectady, N. Y., Jan. 1.

GILHOOLEY'S RECEPTION (W. J. McDonald, mgr.): Henrietta, Tex., Dec. 25, Bowie 26, Decatur 27, Denton 28, Plano 29, Sherman 31, McKinney, Tex., Jan. 1, Greenville 2, Sulphur Springs 3, Honey Grove 4, Bonham 5, Durant, Ind. Ter., 7, Caddo 8, Lehigh 9, Coalgate 10, McAllister 11, Ft. Gibson 12.

GILLETTE, WM. (Sherlock Holmes; Chas. Frohman, mgr.): Chicago, Ill., Dec. 3-29, St. Louis, Mo., 31-Jan. 5.

GOLDEN, RICHARD (Old Jed Prouty; Wm. Henry Rudolph, mgr.): Salem, Ore., Dec. 25, San Francisco, Cal., Jan. 6-12.

GOODBAR STOCK (Fayette Goodbar, mgr.): San Antonio, Tex., Sept. 3—Indefinite.

GOODWIN, N. C., AND MAXINE ELLIOTT (Geo. J. Appleton, mgr.): Boston, Mass., Dec. 24-Jan. 5.

GRAY, ADA (East Lynne): Oneonta, N. Y., Dec. 25, Honesdale, Pa., 28, Mahanoy City Jan. 1, Shenandoah 2, Lebanon 5, Carlisle 7.

GRIFFITH, JOHN (Lawrence Underwood, mgr.): Circleville, O., Dec. 25.

HACKETT, JAMES K. (The Pride of Jennico; Daniel Frohman, mgr.): Philadelphia, Pa., Dec. 17-29.

HANS HANSON (Jas. T. McAlpin, mgr.): Galena, Kan., Dec. 25, Neosha, Mo., 26, Vinita, Ind. Ter., 27, Krebbs 28, So. McAllister 29.

HARE, JOHN: New York city Nov. 12—Indefinite.

HARRIGAN, EDWARD (Old Lavender): Alton, Ill., Dec 26.

HASWIN, CARL (A Lion's Heart; W. H. Oviatt, mgr.): Chicago, Ill., Dec. 23-Jan. 12.

HAVE YOU SEEN SMITH: El Paso, Tex., Dec. 25, Deming, N. M., 26, Silver City 27, Globe, Ariz., 28, Safford 29, Bisbee 30, Tucson 31, Phoenix Jan. 1, Jerome 2, Williams 3, Prescott 4.

HEARTS OF OAK (Herne's; Wm. B. Grosse, mgr.): Youngstown, O., Dec. 25, Sharon, Pa., 26, Dunkirk, N. Y., 27, Lockport 28, Niagara Falls 29, Buffalo 31-Jan. 5.

HELD, ANNA (F. Ziegfeld, mgr.): Brooklyn, N. Y., Dec. 24-29, Baltimore, Md., 31-Jan. 5.

HERNE, JAMES A. (Liebler and Co., props.; Geo. C. Tyler, mgr.): Brooklyn, N. Y., Dec. 24-29.

HODGE, PODGE AND CO. (Peter Dailey): Brooklyn, N. Y., Dec. 24-29.

HUMAN HEARTS (Eastern; W. E. Nankeville, prop.; Chas. H. Haysteed, mgr.): Johnstown, Pa., Dec. 25, Altoona 26, Bellefonte 27, Lewiston 28, Lebanon 29, Lancaster 31, Frankford Jan. 1, 2.

HUMAN HEARTS (Western; Allan Hampton, mgr.): Ogden, U., Dec. 25, Park City 26, Salt Lake City 27-29.

IN OLD KENTUCKY: Baltimore, Md., Dec. 24-29, Philadelphia, Pa., 31-Jan. 5, Syracuse, N. Y., 7-9, Rochester 10-12.

IRWIN, MAY (H. B. Sire, mgr.): New York city Oct. 29—Indefinite.

JAMES-KIDDER (Wagenhals and Kemper, mgrs.): Des Moines, Ia., Dec. 25, Ft. Dodge 26, Sioux Falls, S. D., 27, Sioux City, Ia., 28, Lincoln, Neb., 29, Denver, Col., Jan. 1-5, Salt Lake City, U., 14-19.

KEENAN, FRANK (A Poor Relation; No. 1; Fred G. Berger, mgr.): Dayton, O., Dec. 25, Marion, Ind., 26, Franklin 27, Lafayette 28, Kankakee, Ill., 29, Freeport 31, Dubuque, Ia., Jan. 1, Clinton 2, Sterling 3, Davenport 4, Moline, Ill., 5, Galesburg 7, Kewanee 8, La Salle 9, Muscatine, Ia., 10, Cedar Rapids 11, Iowa City 12.

KELCEY SHANNON (Bruce Edwards, mgr.): Washington, D. C., Dec. 24-29.

KELLY'S KIDS (John F. Cosgrove, mgr.): Jacksonville, Ill., Dec. 25.

KIDNAPPED IN NEW YORK (Barney Gilmore): Chicago, Ill., Dec. 16-29.

KING OF THE OPIUM RING (Eastern; Chas. E. Blaney, mgr.): Jersey City, N. J., Dec. 24-29.

KING OF THE OPIUM RING (Western; Chas. E. Blaney, mgr.): New Orleans, La., Dec. 24-29, Mobile, Ala., 31.

KNOBS O' TENNESSEE (Tabor's; Jas. H. Browne, mgr.): Grand Forks, N. D., Dec. 25, Wahpeton 26, Jamestown 27, Bismarck 28, Dickinson 29, Billings, Mont., 31, Livingston Jan. 1, Marysville 2, Butte City 3-5.

LAFAYETTE SQUARE STOCK: Washington, D. C., Oct. 22—Indefinite.

LE MOYNE, MRS. (Liebler and Co., mgrs.): Buffalo, N. Y., Dec. 24-26.

LEROYLE, HENNESSY (Other People's Money): Macon, Ga., Dec. 25, Augusta 26, Columbia, S. C., 27, Charlotte, N. C., 28, Asheville 29, Knoxville, Tenn., 31, Chattanooga Jan. 1, Atlanta, Ga., 2, 3, Rome 4, Athens 5.

LITTLE TRIXIE (Fred Robbins, mgr.): Memphis, Tenn., Dec. 26, Holly Springs, Miss., 27, Grenada 29, Winona 31, Greenville Jan. 1.

LOST IN THE DESERT (Gus Hill): Jersey City, N. J., Dec. 24-29.

LOST RIVER (No. 1; Liebler and Co., mgrs.): Indianapolis, Ind., Dec. 24-26.

MACK, ANDREW: Brooklyn, N. Y., Dec. 24-29.

McHENRY, NELLIE (A. J. Spencer, mgr.): Providence, R. I., Dec. 24-29.

MALONEY'S WEDDING DAY (Jas. L. McCabe; Will M. Colmans, mgr.): Peru, Ind., Dec. 25, Elwood 26, Anderson 27, Warsaw 29, Three Rivers, Mich., 31, Muskegon Jan. 1, Ionia 2, Lansing 3, Hillsdale 4, Garrett, Ind., 5.

MANNERING, MARY (Frank McKee, mgr.): New York city Dec. 10-Indefinite.

MAN'S ENEMY (Gus Hill, mgr.): Indianapolis, Ind., Dec. 24-26, Galesburg, Ill., 27, Keokuk 28, Quincy 29, St. Louis, Mo., 30-Jan. 5, Louisville, Ky., 6-12.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): Pittsburg, Pa., Dec. 24-29.

MIDNIGHT IN CHINATOWN (W. O. Edmunds, mgr.): Ottawa, Can., Dec. 24-26.

MISS HOBBS: Kansas City, Mo., Dec. 24-26.

MISS HURSEY FROM JERSEY (H. B. Marks, mgr.): Richmond, Ind., Dec. 24, 25, Portsmouth, O., 26, 27, Ashland, Ky., 28.

MISS TOPSY TURVY (Boyd P. Jay, mgr.): Mason City, Ia., Dec. 25, Calmar 27, West Union 28, Independence 29.

MISTAKES WILL HAPPEN (Chas. Dixon): Toledo, O., Dec. 24-29.

MODJESKA, MADAME (Wagenhals and Kemper, mgrs.): Cedar Rapids, Ia., Dec. 25, Davenport 26, Streator, Ill., 27, Joliet 28, So. Bend, Ind., 29, St. Thomas, Ont., 31, Hamilton Jan. 1, Niagara Falls, N. Y., 2, Buffalo 3-5, Toronto, Can., 7-9, St. Catherines 10, Akron, O., 11, Canton 12.

MURPHY, JOSEPH: St. Louis, Mo., Dec. 23-29, Milwaukee, Wis., 30-Jan. 5, Chicago, Ill., 7-12.

MURPHY, TIM (Fred G. Berger, mgr.): La Crosse, Wis., Dec. 25, Clinton, Ia., 26, Dubuque 27, Independence 28, Eldora 29, Ft. Dodge 31, Sioux City Jan. 1, 2, Spencer 3, Iowa Falls 4, Marshalltown 5, Ft. Madison 7, Oskaloosa 8, Washington 9, Canton, Ill., 10, Monmouth 11, Danville 12.

MURRAY AND MACK (Shooting the Chutes; Gus Mortimer, mgr.): Omaha, Neb., Dec. 23-25, Lincoln 26, Hastings 27, St. Platte 29, Denver, Col., 30-Jan. 5.

MY AUNT'S CHEW (Delmore and Wilson; Ira J. Mayo, mgr.): Elkhart, Ind., Dec. 25, Lima, O., 26, Findlay 27, Tiffin 28, Columbus, Ind., 29, Indianapolis 30, Des Moines, Ia., 31-Jan. 2, Marshalltown 3, Iowa City 4, Cedar Rapids 5, Davenport 6.

MY DAUGHTER'S HUSBAND (Chas. L. Fiske, mgr.): Pittsburg, Tex., Jan. 1.

NAUGHTY ANTHONY AND MADAME BUTTERFLY (David Belasco, prop. and mgr.): Albany, N. Y., Dec. 25, Utica 26, Oswego 27, Rochester 28, 29, Buffalo 31-Jan. 2, Toledo, O., 3, Dayton 4, Columbus 5.

NEILL, JAMES: Minneapolis, Minn., Dec. 23-29, St. Cloud 31, West Superior, Wis., Jan. 1, Marquette, Mich., 2, Calumet 3, Houghton 4, Ashland, Wis., 5, Duluth, Minn., 7, 8, Winona 9, 10, La Crosse, Wis., 11, 12.

NETHERSOLE, OLGA (Louis Nethersole, mgr.): Washington, D. C., Dec. 24-29, Baltimore, Md., 31-Jan. 5, Philadelphia, Pa., 7-12.

NEXT DOOR (J. H. Arthur, mgr.): Findlay, O., Dec. 25, Upper Sandusky 26, Marion 27, Marysville 28, Delaware 29, Washington 31, Springfield Jan. 1, Dayton 2, Connersville, Ind., 4, Rushville 5, Anderson 7, Marion 8, Kokomo 9, Alexandria 10, Elwood 11, Muncie 12.

O'CONNELL, CHARLOTTE (Augustus Pitou, mgr.): Philadelphia, Pa., Dec. 24-Jan. 5, New York city 7—indefinite.

OLD ARKANSAW (Will F. Lindsay, mgr.): Defiance, O., Dec. 25, Elkhart, Ind., 28, Mishawaka 29, Peru Jan. 1, Napoleon, O., 4, Bowling Green 7, N. Baltimore 8, Kenton 11.

OLE OLSON (Ben Hendricks; Wm. Gray, mgr.): Bakersfield, Cal., Dec. 25, Los Angeles 26, San Diego 27, Santa Ana 28, Riverside 29, Santa Barbara 31, Fresno Jan. 1, Hanford 2, Visalia 3, Merced 4, Stockton 5, Sacramento 6-8, Vallejo 9, Salinas 10, Watsonville 11, Hollister 12.

OLIVER LESLIE STOCK: San Francisco, Cal., Dec. 3—indefinite.

O'NEILL, JAMES (Liebler and Co., mgrs.): New York city Oct. 22-Dec. 29.

ON THE STROKE OF TWELVE (Whitaker and Lawrence, mgrs.): Worcester, Mass., Dec. 24-29, Manchester, N. H., 31-Jan. 2, Lynn, Mass., 3-5.

ON THE SUWANEE RIVER (C. M. Pitee, mgr.): Cleveland, O., Dec. 24-29.

OVER THE FENCE: Lynn, Mass., Dec. 24-26.

PAYTON THEATRE STOCK: Brooklyn, N. Y., Sept. 24—indefinite.

PECK'S BAD BOY: Princeton, Ill., Dec. 25, Mendota 26, Fulton 27, Morrison 28, Polo 29, Sycamore 31, Janesville, Wis., Jan. 1, Brodhead 2, Monroe 3, Shullsburg 4, Platteville 5.

PEOPLE'S STOCK: Des Moines, Ia., Nov. 12—indefinite.

PERKINS, WALTER (The Man from Mexico; Will O. Wheeler, mgr.): Waltham, Mass., Dec. 27, Attleboro 28, Woonsocket, R. I., 29, Norwich, Conn., 31, New London Jan. 1, Portland, Me., 4-5, Bangor 7, Rockland 8, Togus 9, Augusta 10, Biddeford 11.

POVERTY ROW: Chicago, Ill., Dec. 23-29, F. Chicago, 30, Valparaiso, Ind., 31, Aurora, Ill., Jan. 1, Ottawa 2, Peoria 3, Streator 4, Galesburg 5.

PRIVATE JOHN ALLEN (Chas. B. Hanford): Topeka, Kan., Dec. 25, Lawrence 26.

QUO VADIS (F. J. Carpenter's): Jackson, Tenn., Dec. 24-25, Dyersburg 26, Union City 27, Cape Girardeau, Mo., 28, Carbondale, Ill., 29, Abingdon 31, Rushville Jan. 2, Pittsfield 3, Mt. Sterling 4, Carthage 5.

QUO VADIS (Alden Benedict's; Col. H. J. Bernard, mgr.): Newton, Kan., Dec. 25, Wichita 26, Hutchinson 27, Anthony 28, Arkansas City 29.

QUO VADIS (Alden Benedict's; E. C. Summers, mgr.): Florence, S. C., Dec. 25, Camden 26, Chester 27.

QUO VADIS (Whitney and Knowles; Western; C. N. Richards, mgr.): Dubuque, Ia., Dec. 25, Cedar Rapids 26, Clinton 27, Burlington 28, Keokuk 29, Quincy, Ill., 31-Jan. 1, Hannibal, Mo., 2, Joplin 4, Springfield 5, Ft. Smith, Ark., 7, Paris, Tex., 8, Dennison 9, Sherman 10, Dallas 11, 12.

QUO VADIS (Whitney and Knowles; Chicago, Ill., Dec. 10—indefinite.

RAILROAD JACK (E. Guy Caufman, mgr.): Bethany, Mo., Dec. 26, Stanberry 27, Trenton 29.

REHAN, ADA (Sweet Nell of Old Drury): Cincinnati, O., Dec. 24-29, New York city 31—indefinite.

REMEMBER THE MAINE (Lincoln J. Carter's; Bridgeport, Conn., Dec. 24-26, Wilkes Barre, Pa., 27-29, Scranton 31-Jan. 2.

RIP VAN WINKLE (Thomas Jefferson): So. Bend, Ind., Dec. 25, La Porte 26, Kokomo 27, Marion 28, Anderson 29, Portland 31, Ft. Wayne Jan. 1, Huntington 2, Wabash 3, Peru 4, Hartford 5, Danville, Ill., 8, Lafayette, Ind., 9, Mattoon, Ill., 10, Pana 11, Decatur 12.

ROBINSON STOCK (W. A. Robinson and H. S. Sranley, mgrs.): Mechanicsville, N. Y., Dec. 24-29.

ROBSON, STUART (D. V. Arthur, mgr.): Baltimore, Md., Dec. 24-29.

ROGERS BROTHERS: Chicago, Ill., Dec. 24-29.

ROYAL LILLIPUTIANS (Gus Hill; Thomas E. Henry, mgr.): Pittsburg, Pa., Dec. 24-29, Jersey City, N. J., 31-Jan. 5, New York city 7-12.

RUPERT OF HENTZAU (Howard Gould; Wallace Munro, mgr.): Columbus, O., Dec. 25, Indianapolis, Ind., 26, 27, Toledo, O., 28, 29, Lima 31, Dayton Jan. 1, Springfield 2, Lafayette, Ind., 4, Decatur, Ill., 5, Danville 7, Springfield 8-9, Peoria 10, Ottumwa, Ia., 11, Des Moines 12.

RUSSELL, ANNIE (A Royal Family; Chas. Frohman, mgr.): New York city Sept. 5—Indefinite.

SECRET SERVICE: Birmingham, Ala., Dec. 28.

SHENANDOAH: Los Angeles, Cal., Dec. 24-27, San Jose 28, Oakland 29, San Francisco 30-Jan. 5, Ogden, U., 8, Salt Lake City 9, 10.

SHORE ACRES (Herne's; William B. Gross, mgr.): Marshall, Ia., Dec. 25, Iowa City 26, Ottumwa 27, Oskaloosa 28, Monmouth, Ill., 29, Kewanee 31, Alton Jan. 3.

SHUBERT STOCK: Buffalo, N. Y., Sept. 10—Indefinite.

SIBERIA (W. J. Fielding, mgr.): Toronto, Ont., Dec. 24-29, Detroit, Mich., 31-Jan. 5.

SI PLUNKARD (J. C. Lewis; Bob Mack, mgr.): Murphysboro, Ill., Dec. 25, Du Quoin 26, Belleville 27, Pana 28, Alton 29, E. St. Louis 30, St. Charles, Mo., 31, Louisiana Jan. 1, Mexico 2, Montgomery City 3, Columbia 4, Moberly 5.

SKINNER, OTIS (Jos. Buckley, mgr.): Toledo, O., Dec. 24-29.

SOTHERN, E. H.: St. Louis, Mo., Dec. 24-29, Chicago, Ill., Dec. 31-Jan. 19.

SPORTING LIFE: (Walter Sanford, mgr.): Philadelphia, Pa., Dec. 24-29.

STEVENS STOCK (Landers Stevens, prop. and mgr.): Oakland, Cal.—Indefinite.

TENNESSEE'S PARDNER (Arthur C. Alston, prop. and mgr.): Salina, Kan., Dec. 27.

TEN NIGHTS IN A BARROOM (Webber's): Plainfield, N. J., Dec. 25.

THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis., Aug. 27—Indefinite.

THE ANGEL OF THE ALLEY (Sullivan and Harris props.; W. J. Fielding, mgr.): Kansas City, Mo., Dec. 22-29, Denver, Col., 30-Jan. 5, Pueblo 7, Colorado Springs 8.

THE BLACK DIAMOND EXPRESS (Deveee and Victor): Mt. Pleasant, Pa., Dec. 25, Scottdale 26, Irwin 27.

THE CHRISTIAN (Western; Liebler and Co.; John M. Hickey, mgr.): Bloomington, Ill., Dec. 25, Lincoln 26, Springfield 27, Terre Haute, Ind., 28, Vincennes 29, Owensboro, Ky., 31, Evansville, Ind., Jan. 1, Alton, Ill., 2, Columbia, Mo., 3, Topeka, Kan., 4, Hutchinson 5, Denver, Col., 7-10, Greeley 11, Cheyenne, Wyo., 12.

THE CONVICT'S DAUGHTER (Geo. Samuels, mgr.): Hoboken, N. J., Dec. 24-26.

THE COUNTY FAIR (Neil Burgess): New York city Dec. 17-29, Schenectady N. Y., Jan. 4.

THE DAIRY FARM (Eastern; J. H. Wallick, mgr.): Buffalo, N. Y., Dec. 24-29, Troy 31-Jan. 1, Gloversville 2, Johnstown 3, Auburn 5.

THE DAIRY FARM (Western): Logansport, Ind., Dec. 25, Muncie 29, Cincinnati, O., 31-Jan. 5, Dayton 7-12.

THE DENVER EXPRESS: Cincinnati, O., Dec. 24-29.

THE DOCTOR'S WARM RECEPTION (Ollie Akerstrom; Gus Bernard, mgr.): Bradford, Pa., Dec. 25, Glen, N. Y., 26, Bemus Point 27, Wellsville 28, Titusville, Pa., 29, Franklin 31, Sharon Jan. 1, Mt. Hope, O., 2, New Philadelphia 3, Massillon 4, Salem 5, Youngstown 7, Leetonia 8, Canton 9, Ashland 10, Worcester 11, Warren 12.

THE ELEVENTH HOUR (Lincoln J. Carter's; Frederic Kimball, mgr.): Cairo, Ill., Dec. 25, Vincennes, Ind., 26, Washington 29, Indianapolis 31-Jan. 2, Richmond 3, Hamilton, O., 4, Springfield 5, Columbus 7-9, Dayton 10-12.

THE FAST MAIL (Lincoln J. Carter; Edmund Mawley, mgr.): Cheyenne, Wyo., Dec. 25, Sidney, Neb., 26, No. Platte 27, Lexington 28, Kearney 29, Grand Island 31, Hastings Jan. 1, Schuyler 2, Wahoo 3, Nebraska City 4, Hiawatha, Kan., 5, Leavenworth 6, Horton 7, Lawrence 8, Garnett 9, Paola 10, Pittsburg 11, Independence 12.

THE GAME KEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Fall River, Mass., Dec. 24-25, Newport, R. I., 26, Pawtucket 27-29, Lynn, Mass., 31-Jan. 2, Chelsea 3, Waltham 4, Marlboro 5, Worcester 7-12.

THE GIRL FROM CHILI: Fairbury, Neb., Dec. 28.

THE GIRL FROM UP THERE (Edna May; Chas. Frohman, mgr.): Baltimore, Md., Dec. 24-29, Providence, R. I., 31-Jan. 5

CHASE-LISTER (Southern): Hannibal, Mo., Dec. 24-29.
CHESTER, ALMA (Alma Chester, mgr.): Bangor, Me., Dec. 24-29; Biddeford 31-Jan. 5.
CLAYTON, UNA (A. R. Simpkins, mgr.): Florence, S. C., Dec. 24-29; Knoxville, Tenn., 31-Jan. 5.
COHAN, GUS: Butler, Pa., Dec. 24-28; Du Bois 27-29; Punxsutawney 31-Jan. 2; Johnsonburg 3-5; Hazelhurst 7-9; Kane 10-12.
COLUMBIAN COMEDY (C. H. Newell, mgr.): Olean, N. Y., Dec. 24-29; Titusville, Pa., 31-Jan. 5; Franklin 7-12.
CONROY, MACK AND EDWARDS (Chas. F. Edwards, mgr.): Brownsville, Pa., Dec. 24-26; Monongahela 27-29; Toronto, O., 31-Jan. 2; Wellsville 3-5; Alliance 7-9; Salem 10-12.
COOK-CHURCH STOCK (H. W. Taylor, mgr.): Chelsea, Mass., Dec. 24-29; Portsmouth, N. H., 31-Jan. 5; Concord 7-12.
CURRAN-MILTON (Ed Curran, mgr.): Oklahoma City, Ok., Dec. 24-29.
CURTISS COMEDY: Temple, Tex., 24-29; Belton 31-Jan. 5; Smithville 7-12.
DALRYMPLE COMEDY: Des Moines, Ia., Dec. 24-29; Sigourney 31-Jan. 5; Centerville 7-12.
DAVIDSON, FRANK S.—Keyser, W. Va., Dec. 25, 26; Thomas 27-29; Elkins 30-Jan. 1.
DAVIDSON STOCK CO. (A. E. Davidson, mgr.): Racine, Wis., Dec. 24-29; Kenosha 31-Jan. 2; Elgin, Ill., 3-5; Ottawa 7-12.
DE LEON'S COMEDIANS (Ida C. Ward, mgr.): Water Valley, Miss., Dec. 24-29; Baton Rouge, La., 31-Jan. 5.
DE VONDE, CHESTER, STOCK (Chas. L. Walters, mgr.): Scranton, Pa., Dec. 24-29; Wilkes-Barre 31-Jan. 5; Carbondale 7-12.
DE VOSS, FLORA (Hadley and Rotmour, mgrs.): Rock Island, Ill., Dec. 24-29; Muscatine, Ia., 31-Jan. 5.
DORMOND-FULLER: Key West, Fla.—indefinite.
ELDON'S COMEDIANS (C. Harris Eldon, mgr.): Alexandria, Ind., Dec. 24-29; Findlay, O., 31-Jan. 5; Smyrna 7-12.
ELROY STOCK (Edwin Elroy, mgr.): Portland, Me., Dec. 24-29.
ERWOOD STOCK (R. J. Erwood, mgr.): Lonaconing, Md., Dec. 24-29; Piedmont, W. Va., 31-Jan. 5; Grafton 7-12.
EWING TAYLOR (Albert Taylor, mgr.): Shreveport, La., Dec. 23-29; Marshall, Tex., 31-Jan. 5; Corsicana 7-12.
FADETTE COMEDIANS: St. Joseph, Mo., Dec. 24-Jan. 5.
FOUNTAIN, MAUDE: Paul's Valley, Ind. Ter., Dec. 24-29.
GALLAGHER DRAMATIC: No. Brookfield, Mass., Dec. 24-29.
GARNEY STOCK (Wm. Stamford, mgr.): Pittston, Pa., Dec. 24-29; Hazleton 31-Jan. 5.
GOODWIN-WINTER (Jack Goodwin, mgr.): Frederick, Md., Dec. 24-29.
HALLE-CLARK: Warren, Ill., Dec. 24-29.
HARCOURT COMEDY (Ethel Fuller, Chas. K. Harris, mgr.): Fitchburg, Mass., Dec. 24-29.
HARVEY AND DUNN COMEDY: Leominster, Mass., Dec. 24-29.
HASSARD, GRACE (Dick Ferris, prop.; Chas. A. White, mgr.): St. Joseph, Mo., Dec. 24-29; Davenport, Ia., 31-Jan. 5; So. Bend, Ind., 7-12.
HELMAN CO.: Chambersburg, Md., Dec. 31-Jan. 5.
HEMMELEIN'S IDEALS: Trenton, N. J., Dec. 24-29; Reading, Pa., 31-Jan. 5; Harrisburg 7-12.
HEMMELEIN'S IMPERIAL STOCK: Springfield, Ill., Dec. 24-29; Terre Haute, Ind., 31-Jan. 5; Evansville 7-12.
HOEFLER, JACK, STOCK: Carbondale, Pa., Dec. 24-29; Binghamton, N. Y., 31-Jan. 5; Elmira 7-12.
HOLDEN COMEDY: Wilmington, Del., Dec. 24-29; McKeesport, Pa., 31-Jan. 5.
HOWARD DORSETT: Champaign, Ill., Dec. 24-29.
HUNTLEY JAY KNOX: Harrisburg, Pa., Dec. 24-29; Wilmington, Del., 31-Jan. 5.
KEMBLE AND SINCLAIR COMEDY (Gus Kemble, prop., Chas Sinclair, mgr.): Emporia, Kan., Dec. 24-29; Florence 31-Jan. 5.
KERKHOFF LOWE: Wellmore, Kan., Dec. 24-29.
KEYSTONE DRAMATIC (McGill and Shipman): Harrisburg, W. Va., Dec. 31-Jan. 5.
KING DRAMATIC (Hank Brown, N. Appell, mgr.): Ft. Wayne, Ind., Dec. 24-29; Muncie 31-Jan. 5; Richmond 7-12.
KING DRAMATIC (Lawrence Graetan; N. Appell, mgr.): Salem, Mass., Dec. 24-29; Haverhill 31-Jan. 5; Nashua, N. H., 7-12.
KLARK-SCOVILLE (Cap Scoville, mgr.): Peekskill, N. Y., Dec. 24-29; Sing Sing 31-Jan. 5.
KLEMT BEARN: Mobile, Ala., Dec. 31-Jan. 2.
KRAUSE, TAYLOR: Denton, Tex., Dec. 31-Jan. 2.
LLOYD GENTER ECLIPSE: Brunswick, Ga., Dec. 24-29.
LLOYD GENTER EXCEL: Eufaula, Ala., Dec. 24-29.
LYCEUM COMEDY (Al. S. Evans): Chandlerville, Ill., Dec. 24-29.
MACAULEY AND PATTON: Fitchburg, Mass., Dec. 24-29; Nashua, N. H., 31-Jan. 5; Manchester 7-12.
MACK, WILBUR: Wellston, O., Dec. 24-26; Corning 27-29; McConnelsville 31-Jan. 2.
McALLISTER, JERE (Harry Kaizes, mgr.): Taunton, Mass., Dec. 24-29; Rockland, Me., 31-Jan. 5.
MADISON SQUARE THEATRE (J. W. Bayley, mgr.): Wamego, Kan., Dec. 24-29; Florence 31-Jan. 5.
MARKS BROS. (No. 1, I. I. Marks, mgr.): London, Can., Dec. 24-29.
MARKS BROS. (No. 2, P. W. Marks, mgr.): Williamsport, Pa., Dec. 24-29; Jamestown, N. Y., 31-Jan. 5.
MARSHALL COMEDY: Birmingham, Ala., Dec. 31-Jan. 5.
MOREA STOCK (L. De Conte and Flesher, mgrs.): Parsons, Kan., Dec. 24-29; Ft. Smith, Ark., 31-Jan. 5.
MORRISON COMEDY (Leigh Morrison, mgr.): Meriden, Conn., Dec. 24-29.
MORTIMER, CHAS (C. Y. Parsons, mgr.): Barnesville, O., Dec. 24-29.
MURRAY COMEDY: Burlington, Ia., Dec. 24-26.
MYERS, IRENE (Wm. H. Myers, mgr.): Johnstown, Pa., Dec. 24-29.
MYRKLE AND HARDER (J. J. Glasgow, mgr.): Meridian, Miss., Dec. 24-29.
PAIGE, MABEL (L. Greenburg, mgr.): Atlanta, Ga., Dec. 24-29.
PALMER STOCK: Natchez, Miss., Dec. 27-29.
PAYTON, CORSE, COMEDY (C. A. Macauley, mgr.): Hartford, Conn., Dec. 24-Jan. 5.
PAYTON, CORSE, STOCK (David L. Ramage, mgr.): Trenton, N. J., Dec. 24-29.
PHELAN STOCK (L. V. Phelan, mgr.): Haverhill, Mass., Dec. 24-29.
REDMOND CO.: Mobridge, Mo., Dec. 24-29.
ROBIE, KATHERINE (Leander Blanden, mgr.): New Bedford, Mass., Dec. 24-29; Lynn 31-Jan. 5; Newport, R. I., 7-12.
ROCKWELL DRAMATIC: Danielson, Conn., Dec. 24-29; Southbridge, Mass., 31-Jan. 5.
ROE-EMERSON (Geo. M. Emerson, mgr.): Jamestown, N. Y., Dec. 24-29; Kittanning, Pa., 31-Jan. 5.
ROWE KING STOCK: Gloucester, Mass., Dec. 24-29.
RYAN, DANIEL E. (W. S. Bates, mgr.): McKeesport, Pa., Dec. 24-29; Cumberland, Md., 31-Jan. 5; E. Liverpool, O., 7-12.
SCHANE AND MORRIS STOCK: Johnstown, N. Y., Dec. 24-29; Batavia 31-Jan. 5.
SCHILLER STOCK: E. A. Schiller, mgr.: Portsmouth, Va., Dec. 24-Jan. 5.
SHANNON, HARRY (Harry Shannon, mgr.): Jackson, Mich., Dec. 24-29.
SHEA, THOMAS E.: Schenectady, N. Y., Dec. 24-29.
SHEARER, TOMMY: York, Pa., Dec. 24-29.
SHERMAN, ROY T.: Marshall, Mo., Dec. 24-29; Richhill 31-Jan. 5.
SNOW AND HERON STOCK (Ben H. Kemper, mgr.): Norwich, Conn., Dec. 24-29.
SOUTHERN STOCK (L. Hill, mgr.): Cleburne, Tex., Dec. 24-29; Hillsboro 31-Jan. 5; Temple 7-9.
SPOONER DRAMATIC (F. L. and Alice W. D. Harrison, mgrs.): Keene, N. Y., Dec. 24-29.
SPOONER, THE (Edna May and Cecil): Lancaster, Pa., Dec. 24-29; Newburg, N. Y., 31-Jan. 5.
STOCKDALE THEATRE: Brookings, S. D., Dec. 24-26; Lake Benton, Minn., 27-29.
VAN DYKE AND EATON: Huntington, W. Va., Dec. 24-29; Charleston, W. Va., 31-Jan. 5; Marietta, O., 7-12.
VILLAIR, ALLEN (Geo. Hasbrouck, mgr.): Saugerties, N. Y., Dec. 24-29; Haverstraw 31-Jan. 5.
VINTON, MYRTLE (H. F. Balmer, mgr.): Laramie, Wyo., Dec. 24-29.
WALLIS COMEDY (R. E. Simmons, mgr.): Lynn, Mass., Dec. 24-29; Lowell 31-Jan. 5; Gloucester 7-12.
WESTONS, THE (W. L. Wadsworth, mgr.): Pittsburg, Kan., Dec. 24-26; Nevada, Mo., 27-29.
WILLS BROS.: Branford, Pa., Dec. 27-29.
WILSON, GEO. W. (E. P. Davenport, mgr.): No. Adams, Mass., Dec. 24-29; Poughkeepsie, N. Y., 31-Jan. 5; Troy 7-12.
WOEBERTS, JAMES: Santa Rosa, Cal., Dec. 25; Healdsburg 26; Sacramento 29; Woodland 31; Stockton Jan. 1; Hollister 2; Santa Cruz 3; Salinas 4; San Luis Obispo 5; Bakersfield 17; Fresno 18.

OPERA AND EXTRAVAGANZA.

A RUNAWAY GIRL (William Park, mgr.): Schenectady, N. Y., Jan. 2.
ALICE IN WONDERLAND: St. Louis Mo., Dec. 24-29.
BLACK PATTI TROUBADOURS (Vocklod and Nolan, mgrs.): Chattanooga, Tenn., Dec. 26; Columbia 27, Nashville 28, 29, Memphis 31-Jan. 1, Greenville, Miss., 2, Natchez 3, Vicksburg 4, Meridian 5, New Orleans, La., 7-12.
CASTLE SQUARE: Chicago, Ill., Sept. 17—indefinite.
CASTLE SQUARE (No. 2): St. Louis, Mo., Nov. 19—indefinite.
DANIELS, FRANK (Kirke La Shelle, mgr.): Butte, Mont., Dec. 25, 26; Helena 27, Fargo, N. D., 28, Winnipeg, Man., 31-Jan. 1; Grand Forks, N. D., 2, St. Cloud, Minn., 3, Superior, Wis., 4, Duluth, Minn., 5, St. Paul 7-9, Minneapolis 10-12.
DE ANGELIS, JEFFERSON: New York city Dec. 24-Jan. 19.
EIGHT BELLS (Byrne Bros.): New York city Dec. 24-29.
ELITE OPERA: Birmingham, Ala., Aug. 13—indefinite.
HOBOKEN: New York city Nov. 12—indefinite.
PONY GUILLER: Rochester, N. Y., Dec. 24-26; Buffalo 27-29.
GLASER, LULU (F. W. Martineau, mgr.): New York city Dec. 3-29.
GRAU, MAURICE, GRAND: New York city Dec. 18—indefinite.
HERALD SQUARE OPERA (Nelson and Klutzing, mgrs.): Brunswick, Ga., Dec. 25-29; Waycross 31, Tifton Jan. 1, Cordele 2, Milledgeville 3-5, Eatonton 7, 8, Athens 9, Gainesville 10.
HUMPTY DUMPTY (Dickson and Mustard's): Boston, Mass., Dec. 24-29.
INTERNATIONAL OPERA CO.: Chillicothe, O., Dec. 29.
JACK AND THE BEANSTALK: Rochester, N. Y., Dec. 24-26, Syracuse 27-29, Carbondale, Pa., 31, Wilkes-Barre Jan. 1, Mauch Chunk 2, Easton 3, Westchester 4, Chester 5.
METROPOLITAN ENGLISH GRAND OPERA (Maurice Grau and Henry W. Savage, mgrs.): Chicago, Ill., Dec. 24-Jan. 5, Pittsburg, Pa., 7-12.
SUPERBA (Hanlon): Philadelphia, Pa., Dec. 24-29, New York city 31-Jan. 5, Baltimore, Md., 7-12.
THE BELLE OF NEW YORK (S. S. Shubert, mgr.): San Jose, Cal., Dec. 24, 25, Oakland 27, 28, Santa Rosa 29, San Francisco 30-Jan. 5.
THE EVIL EYE (Chas. H. Yale; Sidney R. Ellis, mgr.): Detroit, Mich., Dec. 23-29, Pittsburg, Pa., 31-Jan. 5, Uniontown 7, Johnstown 8, Cumberland, Md., 9, Richmond, Va., 10, Norfolk 11, 12.
THE PRINCESS CHIC (Kirke La Shelle, mgr.): Chicago, Ill., Dec. 17-Jan. 5.
THE TELEPHONE GIRL: Alton, Ill., Dec. 30.
WILSON, FRANCIS (Ariel Barney, mgr.): Philadelphia, Pa., Dec. 3-29.

VARIETY.

AMERICAN BURLESQUERS (W. B. Watson, mgr.): St. Louis, Mo., Dec. 24-29; Buffalo, N. Y., 31-Jan. 5.
BIG SENSATION (Matt J. Flynn): Chicago, Ill., Dec. 24-29.
BOHEMIAN BURLESQUERS (Miner and Van, mgrs.): Minneapolis Minn., Dec. 24-29.
BROADWAY BURLESQUERS: Newark, N. J., Dec. 24-29.
CITY CLUB (Miaco's): Philadelphia, Pa., Dec. 24-29.
CITY SPORTS (Phil Sheridan, mgr.): Omaha, Neb., Dec. 23-29.
COONTOWN 400 (Lee Moses, mgr.): Anita, Ia., Dec. 25, Adair 26, Stuart 27, Earlham 28, Newton 29.
DAINTY DUCHESS: Milwaukee, Wis., Dec. 24-29, Cleveland, O., 31-Jan. 5.
DAINTY PARISIANS (J. H. Barnes): Rochester, N. Y., Dec. 24-29.
DEWEES, SAM: Baltimore, Md., Dec. 24-29.
DEWEY BURLESQUERS: Kansas City, Mo., Dec. 24-29.
FADS AND FOLLIES: Grand Rapids, Mich., Dec. 24-29.
GAY BUTTERFLIES (H. C. Jacobs, mgr.): New York city Dec. 17-29.
GAY MASQUERADERS (Eastern; Harry Brown, mgr.): Springfield, Mass., Dec. 27-29.
GAY NEW YORKERS: Winchester, Ky., Dec. 25, Georgetown 26, Elizabethtown 27.
HIGH ROLLERS (A. H. Woodhull, mgr.): Boston, Mass., Dec. 24-29.
HOPKINS TRANS-OCEANIC STARS: Brooklyn, N. Y., Dec. 24-29.
HYDE'S COMEDIANS: New York city Dec. 24-29, Brooklyn, N. Y., Jan. 7-12.
IMPERIAL BURLESQUERS: Louisville, Ky., Dec. 24-29.
INDIAN MAIDENS (Frank B. Carr, mgr.): St. Paul, Minn., Dec. 24-29.
LAFAYETTE SHOW (Jas. J. Morton, mgr.): Newark, O., Dec. 25, Wheeling, W. Va., 27-29, Dayton, O., 31-Jan. 2, Columbus 3-5.
LITTLE EGYPT BURLESQUERS (Cliff W. Grant, mgr.): Trinidad, Col., Dec. 25, La Junta 26, Pueblo 27, Florence 28, Cripple Creek 29, 30, Leadville 31, Salida Jan. 1, Alamosa 2, Durango 3, Telluride 4, Ouray 5, Provo, U., 8, American Forks 9, Salt Lake City 10-12, Ogden 14.
LONDON BELLES (Rose Sydell): Chicago, Ill., Dec. 24-Jan. 5.
MAJESTICS (Irwin's): Brooklyn, N. Y., Dec. 24-29.
MORNING GLORIES (Scribner's): Cleveland, O., Dec. 24-29, Brooklyn, N. Y., 31-Jan. 5, Washington, D. C., 7-12.
MOULIN ROUGE (Fred Elder, mgr.): Middletown, Conn., Dec. 25.
NEW YORK GIRL (Howard and Emerson, mgrs.): Washington, D. C., Dec. 24-29.
NEW YORK STARS (Gus Hill, mgr.): Lowell, Mass., Dec. 24-26, Bridgeport, Conn., 27-29.
NIGHT OWLS (Fred Elder): Providence, R. I., Dec. 24-29.
ORIENTAL BURLESQUERS (W. B. Watson, mgr.): Boston, Mass., Dec. 24-29, Exeter, N. H., Jan. 3, Chelsea, Mass., 4, 5.
PARISIAN WIDOWS: New York city Dec. 24-29.
PRIMROSE MERRYMAKERS: Ironton, O., Dec. 24-26.
RAMBLERS, THE (Heuck and Fennessey, mgrs.): Philadelphia, Pa., Dec. 24-29.
REEVES, AL.: Washington, D. C., Dec. 24-29.
REILLY AND WOOD'S: Cincinnati, O., Dec. 24-29.
ROB AND BARTON'S BIG GAIETY: Philadelphia, Pa., Dec. 24-29.
ROSE HILL ENGLISH FOLLY: Buffalo, N. Y., Dec. 24-26, Rochester 27-29.
SANTANELLI CO. (C. D. Serviss, mgr.): Cortland, N. Y., Dec. 24-29.
SOCIAL MAIDS: Pittsburg, Pa., Dec. 24-29.
THE IRISH ROUGH RIDERS: Denison, Tex., Dec. 25, Denham 26, Paris 27, Clarksville 28, Hot Springs, Ark., Jan. 1, Pine Bluff 3, Little Rock 4.
TROCADERO BURLESQUERS (Watdron and Bryant, mgrs.): Fall River, Mass., Dec. 24-29.
TWENTIETH CENTURY MAIDS (Harry Morris, mgr.): Paterson, N. J., Dec. 24-29.
UTOPIANS (T. W. Dinkins): Indianapolis, Ind., Dec. 24-29, Jersey City, N. J., 31-Jan. 5, Brooklyn, N. Y., 7-12.
VAGABONDS (T. W. Dinkins, mgr.): Philadelphia, Pa., Dec. 24-29.
VICTORIA BURLESQUERS: Springfield, Mass., Dec. 24-26, Middletown, Conn., 27.
WINE, WOMAN AND SONG (M. M. Theise, mgr.): Providence, R. I., Dec. 24-29.

MINSTRELS.

BARLOW AND WILSON'S: Dunville, Ky., Dec. 25, Georgetown 26, Frankfort 27, Shelbyville 31.
CHARLIE JACKS: Pittsburg, Tex., Jan. 2.
CULHANE, CHACE AND WESTON'S (Will E. Culhane, mgr.): Milford, Mass., Dec. 25, Spencer 27, Stafford Springs, Conn., 28, Chatham, N. Y., 31, Hudson Jan. 1, Coxsackie 2, Greenwich 3, No. Adams, Mass., 4, Greenfield 7, Turners Falls 8, Bellows Falls, Vt., 9, Claremont, N. H., 10, Suncook 11, Haverhill, Mass., 12.
DIAMOND BROS. (John C. Fox, mgr.): Westerly, R. I., Dec. 26.
FIELD, AL. G. (Western; Chas. H. Armitage, mgr.): Allentown, Pa., Dec. 26, Reading 26, Pottsville 27, Wilkes Barre 28, Scranton 29, Elmira, N. Y., 31, Utica Jan. 1, Syracuse 2, Auburn 3, Rochester 4, 5.
HAVERLY'S: Grand Junction, Col., Dec. 27.
HENRY'S, HI: Lewiston, Me., Dec. 26, Bath 26, Dover, N. H., 27, Nashua 28, Gardner, Mass., 29.
KAUFMAN BROS.: Bellefonte, Pa., Dec. 26, Uniontown 28.
KOCH'S (L. Oppenheim, mgr.): Alamosa, Col., Dec. 26, Monte Vista 27, Del Norte 28, Creede 29, Silverton 31.
MAHARA'S: Washington, Ind., Dec. 26.
NASHVILLE STUDENTS (Eastern, Rusco and Holland, mgrs.): Waterbury, Conn., Dec. 24-26, Naugatuck 27, Derby 28, Wallingford 29, Middletown Jan. 1, Danbury 2, So. Norwalk 3, Greenwich 4, Portchester 5, Bridgeport 7, 8, Hoboken, N. J., 9-12.
NASHVILLE STUDENTS (Robt. Cohan, mgr.): Santa Fe, N. M., Dec. 26.
PRIMROSE AND DOCKSTADER'S (J. H. Decker, mgr.): San Francisco, Cal., Dec. 24-29.
RICE, DAVIS AND PRINGLE'S GEORGIA MINSTRELS (Rusco and Holland, mgrs.): Sacramento, Cal., Jan. 1, Auburn 2, Lincoln 3, Oroville 4, Marysville 5, Chico 7, Red Bluff 8, Redding 9, Yreka 10, Ashland 11, Medford 12.
RUSCO AND HOLLANDS: Tyler, Tex., Jan. 1, Palestine 2, Bryan 3, Navasota 4, Brenham 5, Galveston 6, 7, Houston 8, Huntsville 9, Conroe 10, Cuero 11, Victoria 12.
SCOTT'S, OLIVER: Freeport, Ill., Dec. 26.
SUNS, GUS: So. Bend, Ind., Dec. 25, Johnstown 26, Latrobe 27, Jeannette 28, McDonald 29, Wellsburg, Va., 31, Cambridge, O., Jan. 1, Marietta 2, Wellston 3, Jackson 4, Portsmouth 5.
THATCHER'S (Geo. W. Thatcher, mgr.): Brooklyn, N. Y., Dec. 24-29.
VOGEL AND FLEMING'S (John W. Vogel): Watertown, N. Y., Dec. 25, Fulton 26, Auburn 27, Cortland 28, Waverly 29.
WASHBURN'S: L. W. Mt. Vernon, N. Y., Dec. 25, Port Chester 26, Ansonia, Conn., 27.
**WEST'S (Sanford B. Beatty; Springfield, Mass., Dec. 25, Hartford, Conn., 26, Westfield, Mass., 27, Pittsfield 28, Philadelphia, Pa., 31-Jan. 5.

MISCELLANEOUS.

BINGHAM, RALPH: Philadelphia, Pa., Dec. 24-Jan. 5, Musical kings, O. F. Girard St, West Farmington 9, Clarion 10, Perrysville 11, Tarentum 12.
BOSTON 8 ZOO: Indianapolis, Ind., Dec. 17—indefinite.
BOSTON LADIES SYMPHONY ORCHESTRA (Frank W. Meiser, mgr.): Brooklyn, Pa., Dec. 26.
BROOKS CHICAGO MARINE BAND (Colonel Edwin Brooks, mgr.): Chicago, Ill., Dec. 16-Jan. 5.
CANADIAN ATHLETIC SCIENCE: Exeter, Can., Dec. 27.
CARNAVEAUX, MAXWELL (hypnotist): Garnett, Kan., Dec. 24-29, Burlingame 31-Jan. 5.
COYLE'S MUSEUM: Montreal, Can., Dec. 24-29.
CRITTENDEN, THE (hypnotist): Montclair, Mo., Dec. 24-29, Joplin 26-29, Kansas City, Kan., 31-Jan. 5, Leavenworth, Kan., 7-12.
HEIDEMANN, LEON: Alexandria, Mont., Dec. 25, Butte 27-29, Salt Lake City, U., 31-Jan. 1, Ogden 2, Rock Springs 3, Evanston, Wyo., 4, Green River, Col., 5, Aspen 7, Leadville 8, Canon City 9, Pueblo 10, Ottawa 11, Joplin 12, Pittsburg 14.
KELLAR (Magician): Toronto, Can., Dec. 24-29, Montreal 31-Jan. 5.
KNOWLES, THE (Hypnotists; E. E. Knowles, mgr.): Blackwell, Ok. Ter., Dec. 24-26, Winfield, Kan., 27-29.
NASHVILLE STUDENTS (W. I. Swain, mgr.): Decatur, Ill., Dec. 25, Mattoon 26, Arcola 27, Tuscola 28, Monticello 29, Sullivan 31, Danville Jan. 1.
OXFORD MUSICAL CLUB (Howard E. Tilton, mgr.): Derry Station, Pa., Dec. 26, New Kensington 27.
PAULINE (Hypnotist; Col. Ralph Johnson, mgr.): Vassar, Mich., Dec. 24-29, Port Huron Jan. 1-6.
PERKINS, ELI: Punxsutawney, Pa., Jan. 1, Howell, Mich., 4.
SLIVENGALA (Walter C. Mack, mgr.): Mason City, Ia., Dec. 31-Jan. 5, Waverly 7-12.

LETTER LIST.

Members of the profession are invited to use The Mirror's post office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or given out as permit or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars, postal cards and newspapers excluded.

WOMEN.

Athens, Arline, Lydia Arnold, Myron Abee, Edna Adams, Maud Amber, Frances H. Arthur, Nita Abbott, Grant Arden, Edna Aug, Mrs. Arthur Alston, Miss Abrams, Amy Ames, Evelyn Audley.

Brookman, Maud, Eleanor Barry, Kate Bruce, Mrs. Blodgood, Aileen Berteile, Lydia Barry, Emyrne Burr, A. Blanche Beneman, Helen Bowden, Mrs. Barton Booth, Jeanette Bagyard, Catherine Barthe, Bathene Baskerbert, Mrs. B. D. Eyers, Lillie Bergere, May Blaney (Mrs. Cherlase, Mrs. C. S. Bloodgood, Helen J. Barclay, Miss Bellew, Helen Byron, Ida Breyer, Laura Bailey, Helen Bartlett, Annie Barron, Lizzie Mike Booth, Grace Benedict, Edna Barclay, Mrs. Clarence Brune, Zelma Beck, Carrie Behr, Helen Bartlett, Mrs. Digby Bell, Miss Baker, Hope Booth, Emma Brown, Pearl Berry, Florence V. Bryan, Viola Bennett, Lottie Briscoe, Mrs. Frank Bean, Kath. Broughton, Minnie M. Boyd, Mrs. Dorothy Baxter, Helen Barney, Adele Blows, Vivian Blanch, La Petite Blossom, Mrs. F. C. Bannister, Etta Butler, Marie Bonita.

Claxton, Kate, Lillian Cooley, Julia Cook, Minnie Carlton, "Czarina," Mrs. Crockett, Josephine Conan, Lillian Coleman, Bessie Clayton, Lyda Calton, Neva Carnotta, May Cameron, Lolyne Chapman, Phebe Clark, Maude Courtney, Anna Cook, L. Costello, E. M. Compert, Leah Collins, Jane Courthope, Mrs. Frankie Craig, Clara Clemens, Cleo La Chappelle, Marie Celeste, Annie Caverly, Marie Cote, Lotta Cushree, Clara Coleman, Bertie Crawford, Bessie Challenger.

Darling, Mae, Eva Davenport, Daisy Dixon, Helen Drew, Berna De Vore, Ella Dunbar, Daisy Dwyer, Grace Dare, Maude Reese Davis, Brandon Douglas, Camille Dagmar, Mamie De Beau, Marie Denckson, Jean De Crussen, Maria Dreher, Minnie Dupree, Louise Dempsey, Lillian Dunbar, Dorothy Drew, Annette Duval, Miss Dreux, Lilian Daly, Dollie Dahl, Jessie B. Davis.

Earle, Alma, E. Earle, Miss B. Earle, Miss Ellison, Carrie Ezler, Della Emerson, Pauline Edwards, H. D. Egmont, Dene Everetes, Jenny Eddy, Mrs. E. J. Evans, Gracie Emmett.

Franklyn, Beth, Bessie Fooda, Mrs. Felix, Birtie Fowler, May Fish, Fannie G. Fuller, Mrs. J. Fynney, Anna Eva Fay, Pauline Freeman, Caroline Franklyn, Minna Ferry, Ina Fay, Helen Ford, Maud Frayne, Lizzie French, Bessie Field, Maud Faurette.

Graham, Edith, Carlotta Gillman, Manna Godry, Minnie Gilroy, Gertrude Getest, Lillian Grist, Belle Granville, Geneva Gibson, Helen Grantly, W. G. Gates, Grace Gresham, Esther Goins, Eleanor Gist, Effie Germon, Grace Ganter, Marie Guard, H. A. Glazier, Louise Gunning.

Hasting, Beatrice, Florence Hamilton, Mabel Hynes, Helene Hue, Mabel Hazelton, Mettis Holmes, Anna Rollins, Mrs. David Higgins, Adelaide Herrman, Agnes Herndon, Maud Harrison, Jennie Holman, Caroline Hamilton, Helen Hartley, Virginia Hudson, Edith Helmer, Nina Hayward, Olive Holl, Helen Amy Hardy, Gussie Hall, Annie Hook, Mrs. Robt. E. Hobbs, Mildred Howland, Alice Fisher Harcourt, Grace Heyer, Hawaiian Queens, Maud Huth, Ceni Havre, Irene Hamilton, Helen B. Heuby.

Irving, Isabel, Margaret Illington, Georgia Irving, Edith Ives, Annie Irish.

Jansen, Marie, Alice Johnston, Helen Jewel, Sallie Johnson, Edith Jamieson, Mrs. Tie Jackson, Gussie Jones.

Kealty, Mayme, Frances Keppler, Georgie B. Kyle, F. J. Kean, Margaret Knap, Pauline Kinsbow, Kitty Kitty, Frances K. King, Lilian Knowles, Mertha King, Edith Kingsley, Jessie Knapp, Sue S. Kennedy, Bertha Kellogg, Bessie Keyes, Mae Kent, Lotam Kingsley.

Lorain, Lena, Gladys Lester, Daisy Luby, Hattie Bell Laud, Dottie Le Blanch, Mrs. Chas. Lockwood, Miss Lemon, Mrs. Jos. Le Brant, Carrie Lane, Nellie Linfroth, Violette Lyons, Anna Laugnin, Lizzie Leigh, Marguerite Livingston, Marion Lester, Florence Le Roy, Edna Lyle, Bertie Lacote, Lotta, Camilly Lovell, Beatrice Liel, Georgie Lingord, Losee.

Mayo, Mayme, Adeline Mann, May Maurice, Annie Moore, Sue Bcnie Mann, Bella Man, Louise Moore, Clara Morris, Cecil Mayhew, Edana Morrison, Annie Meyers, Catherine Mahoney, Clara I. Moore, Florence Mulch, Blanche Monreon, Dorothy Morton, Aoie Morrison, Nell McEwen, Vera McCoun, Lina McIntyn, Vena McLeod, Miss E. J. McCullough, May McCabe, Clarie McDowell, Nellie Maguire, Helen D. McClellan.

Nelson, Mrs. H., Dorothy Neville, Grace Nagle, Mrs. Paul D. Nicholson, Beatrice Norman, Gertie Nolenberg, Alice Neal, Jane Newham, Alice Niles, Miss Nibo.

Obrey, Ella, M. Odlin, Nellie O'Neil, Merri Osborne, Madge Otis.

Quigsley, Hazel, Maude Poole, Grace L. Paige, Evelyn Page, Iola Pomeroy, Emma Polora, Agnes Proctor, Marie Pavey, Evelyn Parsons, Flora Parker, Isabelle Parker, Mrs. Geo. Pearce, Alice Phoenix, Blanche Powell, Blanche Pauli, Claudia Pettit, Cath. L. Proctor, Jessie Pedgham, Isabel Pengra, Inda Palmer.

Ray, Elberta, Corona Ricardo, May Robson, Gertrude Rische, Corinette Ray, Madame Reynard, Caroline Rudolph, Minnie Richardson, Lizzie Rochelle, Lou Ripley, Ida Rock, Carrie Reiss, Florence Rockwell, Adeline Rosetta, Louise Rial, Belmona Rose, Hazel Reid, Clara Rainford, Helen Robertson, Mabelle Rother.

Singham, Mollie, Lillian M. Seymour, Mrs. F. E. Spicer, Florence Sims, Mary Sherwood, Bessie Scott, Ida Stone, Clara Louise Kellogg, Shannon, May Shea, Lizzie Sweet, Marion Singer, Lillian Sackett, Ada Sidney, Lillian Somerville, Mary Scott, Mrs. J. K. Shirley, Julius Seigel, Sadi Schmidt, Bertha Smith, Ann Singleton, Daisy Stone, B. Schmidtville, Nannie Spooner.

Tutten, Mrs. E. M., Constance Thill, Helen Thill, Mrs. Harry Talley, Marjorie Tyson, Mrs. Tracy, Bertie Travers, Majorie Talbot, Annie Taylor, Augusta True, Anna Ward Tinsley, C. B. Truesdell, Jane Taylor, Gertrude Tolland, Mrs. Wesley Thomson, Emma Thompson, C. Townsend.

Usher, Dorothy, Lizzie May Ulmer, Kate Upper.

Vance, Clarissa, Matilda Villard, Lelia Vane, Lila Vane, Hilda Vernon, Mrs. Max Von Mitzel, Anita Verne, Emilia M. Vercelez, Ina Van Sicklen.

Wilson, Georgia, Norma Whitby, Ida Wright, Blanche Weaver, Dora Wade, Laura Weise, Mrs. M. Wechsp, Mona Whiting, Hazel Weber, Violet Warner, May I. Wood, Susie Wells, Estelle Webster, Lita Wilson, Lea Wells, Stella Wren, Caroline Waltemeyer, Ward, Annie Williams, Eva Williams, Smallwood, May Wellworth, Mae Wathews, Grace Wolvin, Maud Waller, Gertrude Wilson, Marie Wainwright, Grace West, Laura Waring, Vera Walton, Frederick Worrell, Marie Weeks, Antoinette Walker.

Yamatas, Annie, Nellie Young.

MEN.

Wallis, Harry, Sydney Armstrong, Milton Aborn, C. V. Adloung, Sam Auchus, Harry Allison, George S. Armstrong, Alvin Adams, Chas. Anton, Lee Arthur, Sidney E. Ashley, Ascott and Louie, Chas. T. Aldrich, A. J. Anderson.

**Burton, Chas. A., Chas. F. Brown, Louis W. Bellew, Harry Bethell, Barlow and Wilson, Geo. H. Barnes, Percy Bronte, Monty Bankoley, Mr. Bryan, Maurice Burly, Jr., Harrison Bryce, Fred V. Bowers, J. D. Bernstein, D. L. Barnett, Charles Barring, Harry Brown, Lindsay Burnham, Jas. H. Blaney, G. Stewart Browne, J. J. Brophy, Harry Baldwin, L. E. Barclay, Sumpter Bennett, John Bentzoge, G. W. Baker, Dan Bass, Ray Bond, Richard C. Barry, Hermann Baum, Theodore Bertram, L. Bostonian, Mr. Bullock, J

NEWS

...Drain-

...heard a policeman tell how he arrested an Italian armed with a "costello"—by which he meant stiletto.

William Purr, an old theatrical manager and ..., committed suicide Wednesday night in the back room of a local undertaker's shop by shooting himself through the head.

The Yale Banjo and Glee Club will be at Central Music Hall Monday night.

The advertising curtain in vaudeville houses is all right, but it has its drawbacks. A local tradesman is exploited on the Olympic curtain and his feature line is "Hams a Specialty."

"BIFF" HALL.

BOSTON.

Opening of the New Colonial—Description of the House—Other News.

(*Special to The Mirror.*)

BOSTON, Dec. 22.

Nat C. Goodwin and Maxine Elliott will give Boston its most important dramatic novelty next week, the first local hearing of When We Were Twenty-one, which has never been played here by them. The announcement is made that this will be their last appearance here for two years.

R. A. Barnet's extravaganza, Miladi and the Musketeer, will have its first production with a professional cast at the Columbia to-night, and ought to make a great go, for it was one of the best pieces that the Cadets gave. The house has been closed all the week for final rehearsals.

For the last week of the long engagement of E. S. Willard in this city a semi-novelty has been arranged in The Rogue's Comedy, which has not been played here in a long time and which was always well liked here. David Garrick will be given twice.

The Night of the Fourth will have its Boston production at the Park next week and promises to make a hit for the stars. Mathews and Bulger are favorites, and Walter Jones is sure of a great reception.

The Belle of Bohemia will be one of the extravaganza novelties of next week at the Boston.

Humpty Dumpty will be the offering at the Grand Opera House, and, strange as it may seem, this will be one of the genuine novelties of the week, for the pantomime has not been played in Boston for at least ten years, so that old-timers will be given a chance for reminiscence.

The Great Ruby will enter upon its fourth week at the Castle Square and will then end its successful run. The patronage at the Castle Square has been just the opposite of what the piece had at its first production here at high prices, and is quite a feather in the cap of the stock.

Hearts Are Trumps keeps on at the Museum, showing that Boston can support two big melodramas at the same time. The last fortnight is announced.

The Streets of New York will be the play at the Bowdoin Square and on Christmas Day there will be souvenir books given away containing pictures of the stock company.

Boston's newest theatre, the Colonial, has been opened under most auspicious circumstances, and has already demonstrated its popularity. The house was ready for opening on Dec. 20, and the production of Ben Hur went without a hitch. All society was present, for it was one of the notable events of the Winter season in Boston, and everybody had been looking forward to the opening. So great was the crush the first night that every seat was sold in fifteen minutes after they were placed on sale, and messenger boys had been standing in line all day and all night for forty-eight hours in the bitterest cold that Boston has known this season. The house has been built by the Frederick L. Ames estate, and the architect was Clarence H. Blackall, the decoration being done by L. Haberstroh and Son. Rich, Harris and Charles Frohman are the managers, and Isaac B. Rich will be in personal charge of the house, with T. B. Lothian as his assistant manager.

The house stands on the site of the old Public Library and has one of the finest locations in the city. It is the conspicuous part of an eleven-story office building which is one of the noteworthy additions to the city. It occupies the back of the building, and the stage, which extends through to Van Rensselaer Place, is the best equipped in Boston. A long lobby from Boylston Street leads to the foyer, which has satin-wood panels and huge mirrors, with ornately decorated ceilings. This makes an excellent promenade, a feature that several Boston theatres are without. This largely resembles one of the chambers of the Louvre, and is most striking in appearance. Opening from this is a ladies' parlor, fitted with exquisite taste. Great doors lead to the auditorium, which is a rich specimen of the Italian renaissance. Green and gold predominate in the coloring. There are three tiers of double boxes on either side of the richly gilded proscenium arch, and the effect of the auditorium is heightened by the graceful lines of balcony and gallery. There are 1,634 seats, each possessing an unobstructed view of the stage. A number of theatrical men from New York, on hand for the opening, united in congratulations to Mr. Rich upon the magnificent new theatre which he is to direct.

Aubrey Boucicault gave an informal dinner at his suite in Tremont Street one evening last week. Elita Proctor Otis and Bijou Fernandez, who share with him the honors of Quo Vadis, were among the guests.

William Farnum, who plays the title-role in Ben Hur, is a Hyde Park boy, and consequently there was unusual warmth in the greeting that he had upon the opening of the Colonial.

Alfred Klein will leave the cast of The House that Jack Built to-night.

Boston had its first taste of grand opera for the season when Marcella Sembrich and company come to the Boston Jan. 7 for a week.

The dramatic academy of Boston College had its annual Shakespearean play this week. The Merchant of Venice was given in College Hall, and the performance was effective.

The alliance between Harvard College and the Columbia Theatre is now more firm than ever. The latest matrimonial union is that of Gerard K. Foster, a young man in the Lawrence Scientific School, and Jessie Jordan, who was here in The Cadet Girl and comes back in Miladi and the Musketeer to-night. The courtship was a romantic one in which that mythical special car chartered by Harvard students plays quite a prominent part.

The annual benefit of the Theatrical Mechanics' Association at the Columbia, Dec. 16, was a success in every way.

Mabel Lane will not be starred by a young man in Lynn for some time to come, at least. She played there in repertoire and made such an impression upon George C. Parker that he proposed to be her manager. He was a foreman for a shoe firm, Cross and Tucker, and this week they had him arrested on a charge of larceny of $1,500. There were several other young men who were theatrically inclined, and they were going into the venture, which is now called off.

Somerville has had amateur actors, but they will not pursue their ambitions after the experience of some minstrels this week. While all were on the stage somebody entered the dressing-room and stole everything of value. The actresses had to walk home, as they had no nickels to pay car fare. At least the papers said so. The house must have been exclusively of paper if there were no car fares left in the box-office.

Theatre hats have been the most discussed recent feature in Boston and all on account of Eliza—I mean Mrs. W. F. Apthorp. Wearing a chip on her shoulder and her own patent hat, warranted not to obstruct the vision of any and to adorn the feminine face just as much as a floral trimmed pancake could do, she went to the Hollis to see All on Account of Eliza. Her husband is the critic of the *Transcript* and took his wife with him on a pass, but that made no difference. When the usher came down with the politely worded card, she insisted that she would wear her hat. It seems that she had championed the cause of a low hat before the aldermen and had assured them that there would be no possible objection to such a head covering. This made her all the more determined and, in spite of the manager's polite requests, she insisted on keeping the hat on the head or leaving the theatre. She left the theatre, pausing in the manager's office for a few words of emphatic exclamation, but she proved entirely in error when she said that her husband's paper would have no criticism of the play as a result of the episode. Evidently she constituted herself the Lillian Clayton Jewett of the theatre hat, for the next night she wore it to the Museum, where her husband went on another pass to criticise Hearts are Trumps. This time she called the manager out and asked him what he was going to do about it. She had a long talk and, finally, as a make-shift arrangement, Mr. Field, the manager, took her to his box, while Mr. Apthorp went down to his regular seat in the orchestra. But she was not satisfied and she wrote to the papers, she was interviewed and she went around to see managers. Those who have been able to count their patrons on the fingers of one hand were firm in declaring that they never would ask any one to remove a hat. They never will. Meantime the Hollis, Museum and Keith's continue their rule of no hats, which has been generally approved by theatregoers, and the new Colonial will have the same policy.

The opening of the Colonial marked the close o. the hat episode. Mrs. Apthorp did not make any further attempts to wear the non-obstructing bonnet, and in the fashionable throng at the Colonial she appeared without any head gear. The affair had simmered along in the papers since the opening note. She wrote a tobasco letter to the *Transcript*, but Mr. Rich made such a neat and utterly unanswerable reply that there came an abrupt termination to this style of warfare.

The French theatricals were up against it at Harvard this year, and three of the students who broke a faculty rule by failing to attend lectures on the day after Thanksgiving had to retire from the play.

JAY BENTON.

PHILADELPHIA.

The New Garrick Theatre—Valerie Bergere Ill—Holiday Offerings.

(*Special to The Mirror.*)

PHILADELPHIA, Dec. 22.

Considering that this is the week before Christmas, business at all our places of amusement has been larger and a great improvement on former years, which, to a certain extent, can be accounted for by the superior attractions in town.

Richard Mansfield in his superb production of Henry V closes his successful two weeks' engagement at the Walnut Street Theatre to-night. Chauncey Olcott will be the Christmas and New Year's attraction at this house, opening in Mavourneen.

Francis Wilson in The Monks of Malabar at the Broad Street Theatre remains next week. Mrs. Leslie Carter, Dec. 31. Olga Nethersole, Jan. 7.

James K. Hackett in The Pride of Jennico at the Chestnut Street Opera House also remains another week. Bernhardt and Coquelin, Dec. 31, for two weeks. N. C. Goodwin and Maxine Elliott, Jan. 14.

"Way Down East at the Chestnut Street Theatre begins on Monday the second of its month's engagement. Large patronage. Phœbe Davis, Odell Williams, Felix Haney, Frank Currier, Mabel Strickland and Wil T. Ellwanger are prime favorites.

An African King is receiving considerable attention this week at Gilmore's Auditorium. Hanlon's Superba will be an appropriate bill for Christmas week. West's Minstrels, Dec. 31.

The new Garrick Theatre, the corner-stone of which was laid by Richard Mansfield on Thursday, is on Sanson Street, with an arcade entrance on Chestnut Street leading to same. The Weightman estate is erecting the building. The rental will be a certain annual percentage on the outlay, besides insurance and taxes, which probably will make the yearly amount close to $40,000.

At the Girard Avenue Theatre the Durban-Sheeler stock company has won large receipts with a good production of Jane, with Bertha Creighton as Jane, supported by an excellent cast. For Christmas week, Nell Gwyn, a play by Mrs. C. A. Doremus.

The Forepaugh's Theatre stock company has appeared this week in a creditable production of Richelieu, with Frank Peters in the title-role and first-class support. For Christmas week, The Prisoner of Zenda, with Minnie Radcliffe specially engaged for Princess Flavia. John J. Farrell and Florence Roberts also will have the other leading roles.

The attraction booked for the National Theatre this week closed temporarily, and the management was not able to secure anything satisfactory in its place. Hence the theatre has been dark. It will reopen this evening with Under the Red Robe, that remains for Christmas week. Paul Gilmore and Frances Gaunt are in the cast. For New Year's week, In Old Kentucky.

Woman Against Woman, with a good cast headed by Frederic Bryton and Eleanor Barry, held the week at the Park Theatre. For Christmas week, Sporting Life. The Still Alarm, Dec. 31.

Oliver Doud Byron, for his third and last week at the Standard Theatre, presented Lost in New York, that was fairly received. For Christmas week, John Ferris will be the star, making his first appearance here with the stock company in The Fire Patrol.

At People's Theatre the bill was Hearts of the Blue Ridge, with Dorothy Lewis in the leading role. McFadden's Row of Flats, Dec. 24. A Man from the West, Dec. 31.

Dumont's Minstrels at the Eleventh Street Opera House have a new holiday bill, a local skit, Meet You at the Reading Terminal, also a big Christmas tree, loaded with presents for the little ones, and a new song and dance, "Moonlight in the Philippines."

The season of grand opera by the Grau company was inaugurated at the Academy of Music, Dec. 20, with Faust. Lohengrin, Dec. 25.

Valerie Bergere, leading woman of the Naughty Anthony and Madame Butterfly company, is ill at the Irving House in this city. She is threatened with appendicitis. Her physician states that the acute stage of the disease has ben safely passed and that there probably will be no necessity for an operation. The company is resting this week.

S. FERNBERGER.

ST. LOUIS.

Imperial Stock to Close—Christmas Week at the Theatres—Local Events.

(*Special to The Mirror.*)

ST. LOUIS, Dec. 22.

Mrs. Clarence M. Brune, who was comparatively unknown here, gave a very clever performance of Theodora at the Olympic the past week. Her support, including Melbourne MacDowell, was not strong. Monday evening E. H. Sothern and Virginia Harned will present Hamlet for the first time here. This will be Mr. Sothern's first appearance since his accident at Baltimore some weeks ago. New Year's week, William Gillette in Sherlock Holmes.

Gertrude Coghlan did a very poor business at the Century with Vanity Fair. The play was harshly criticised. Sunday eveing Marie Burroughs will be seen in The Battle of the Strong. Her support includes Maurice Barrymore, Charles Lane, Franklin Garland, Frederick Perry, Norman Campbell, Taylor Granville, L. P. Hicks, Augustus Halbach, Sumner Gard, C. R. Gilbert, Roland Gibson, Elizabeth Woodson, Jennie Reiffarth and Blanche Alexander. Dec. 30, Arizona.

The Castle Square Opera company did a great business with Il Trovatore at Music Hall this week. Joseph F. Sheehan, the most popular tenor heard here last season, made his first appearance this season on Monday evening as Manrico, and fairly electrified the large audience. Adelaide Norwood was a splendid Leonora. Maude Lambert scored as Azucena. Tuesday evening Gertrude Rennyson made her first appearance as Leonora. Miss Rennyson has just finished a four years' course of music in Paris, and this was really her first important role since joining Mr. Savage's great organization. She has the face, figure, voice and carriage of a prima donna; she is studious and painstaking, and I predict a bright future for her in the operatic world. The Christmas week bill will be Erminie. Edgar Temple, who made a great reputation here last season as stage-manager, and who has filled a similar capacity at the Metropolitan Opera House, New York, this season, will stage the opera. Stage-Manager Hageman will sing the role of Chevalier. New Year's week, Lohengrin.

N. Sheldon Lewis did some great character work in his impersonation of the dual role in Dr. Jekyll and Mr. Hyde at the Imperial. It was the best opportunity he has had this season and he scored strongly at every performance. Mr. Lewis has grown steadily in his artistic work during the Imperial season, and the chance to show his real merit came in this difficult role and he certainly made the most of it. The local critics praised his work very highly. The other members in the cast did well. For his Christmas offering Manager Giffen will produce Sweet Lavender. Grayce Scott will play the title-role. De Witt C. Jennings will be seen as Dick Phenyl, and W. H. Pascoe as Clement Hale. Dec. 30, The Idler.

The Grand did fairly well with The Heart of Maryland. Mabel Howard was not quite equal to the role of Maryland Calvert. Frank A. Connor, B. J. Murphy, Herbert Bostwick, Walter Belasco, Florence Foster, Anna O'Ryan and Louis Kenmare did well. Sunday afternoon Edmond Hayes returns to the Grand with his funny farce, A Wise Guy. Among his support are Ray L. Royce, Moreland, Thompson and Roberts. Louise Montrose, Raymond Finlay, Alice Lorraine, Jean Cunningham, Lillie Tedwin, Doherty Sisters, Katherine Hayes, Dorothy Neville, and Reno and Richards. Williams and Walker will follow.

The Missouri Girl did well at Havlin's. Fred Raymond and Mazie Ritchie were well received. Next week, Joseph Murphy in The Kerry Gow and Shaun Rhue.

Colonel John F. Bragg's juvenile spectacular production, Alice in Wonderland, will be put on at the Odeon Christmas week.

James Whitcomb Riley presented a very attractive programme at the Odeon on Wednesday evening before a large and fashionable audience.

Maurice Barrymore and the other members of The Battle of the Strong company rested here this week. Mr. Barrymore is very much exercised regarding reports of his condition sent out from New York.

Frank R. Tate, on behalf of the St. Louis Theatre Company, which controls the Imperial, Grand, Havlin's and Columbia, announces that the Imperial Stock company will cease to exist on Jan. 5 and that the house will play combinations, beginning on Sunday, Jan. 6. William Garen, who is manager of the Grand and Havlin's, will assume charge of the property. Arthur Geserich, now treasurer of the Imperial, will probably be the acting manager.

R. L. Giffen, the present manager, will retire with the stock company. It seems that St. Louis does not want stock work, as the Imperial has not been a paying venture this season. Mr. Giffen and his splendid company have presented some very praiseworthy productions, and it is to be regretted that our people have not shown their appreciation of the hard work done by the manager and company.

I want to thank Arthur Maitland for a pretty "New Year's greeting" in the form of an attractive desk calendar for 1901. Mr. Maitland is playing Horatio Drake in The Christian.

W. T. Burkham, formerly press representative of the Imperial, will be married to Louise Douglas, of the Imperial Stock company, at the home of Miss Douglas in Cincinnati on Jan. 3.

George H. Wilson, manager of Carnegie Music Hall and the Pittsburg, Pa., Orchestra, of Pittsburg, was in town the first of last week, arranging for the appearance of the orchestra in St. Louis in the near future.

Sam W. Gumpertz, manager of the Delmar and Suburban Gardens, who has been in New York for some time past, arrived in St. Louis Dec. 11 to attend the meeting of the Delmar Amusement Company, which was held Dec. 13.

Theodore Thomas and his celebrated orchestra will give two concerts at the Odeon on Jan. 4, 5.

Ida B. McLagen, Agnes Gray, Mrs. Louise Corley, and Agnes Petring appeared at the Union Musical Club's programme at Memorial Hall Dec. 15.

Alice Layat, violinist; Jeanette MacClanahan, soprano, and Mrs. Nellie Allen von Hessenbruch, pianist, appeared at the popular concert programme at the Odeon Sunday afternoon.

Eugene Staats, assistant treasurer of the Grand Opera House, was married Thursday morning to Olga Brandes, of Madison, Ill.

J. A. NORTON.

CINCINNATI.

Success of The Burgomaster—Two Hoyt Farces—Other Attractions.

(*Special to The Mirror.*)

CINCINNATI, Dec. 22.

The artistic success of The Burgomaster at the Grand this week was complete, and in any other week of the year the box-office verdict would have been equally emphatic, for it can safely be set down as the most mirthful and melodious musical comedy presented here this season. As it was, The Burgomaster held its own remarkably well against the prevailing depression. Ada Rehan in Sweet Nell of Old Drury for next week.

The late Charles H. Hoyt will be well represented on the local boards next week. A Texas Steer returns once more to the Walnut for Christmas week, with Will H. Bray, John R. McCann, and Florence Rossland in the cast.

At the same time A Black Sheep will be playing at Heuck's, with William Devere as the editor.

The holiday programme at the Pike includes a revival of The Prisoner of Zenda, with Byron Douglas as Rudolph, Lizzie Hudson Collier as the Princess Flavia, Herschel Mayall as Black Michael, and Frank Denitborne, who joined the company this week, as Fritz.

The Banker's Daughter will be given at Robinson's with the full strength of the stock company.

The Denver Express, a familiar melodrama of Western life, will be the week's attraction at the Lyceum.

H. A. SUTTON.

WASHINGTON.

Olga Nethersole in Magda—The Kelcey-Shannon Company—Other Yule Tide Bills.

(*Special to The Mirror.*)

WASHINGTON, Dec. 22.

Business, considering the season, has been good this week, but an increase next week is generally expected.

At the New National, where Mrs. Leslie Carter, in Zaza, is the current attraction, Olga Nethersole will open on Monday in Sapho, and on Thursday and for the rest of the week will be seen for the first times as Magda. This will be the most important theatrical event of Christmas week.

Sun Toy made a large hit at the Columbia this week. Herbert Kelcey and Effie Shannon, in My Lady Dainty, will follow.

At the Lafayette Square the stock company has scored a success in The Lottery of Love, and may be expected to score another next week, when Aristocracy will be presented.

Harry Glazier made a good impression in The

CUROSA CREAM

Removes Chapping and Cracking of Skin, Cold Sores, Red Sore Wrinkles, Blackheads, Blotches and Pimples. Makes Skin clear, soft, velvety, firm and plump. Builds up wasted tissues; unequaled for facial massage or use after bathing or shaving. Sample bottle and booklet, "A Beautiful Complexion" Free. Large size bottle at Druggists or sent prepaid for 25c. in stamps.

Charles Wright & Co., Chemists, Detroit, Michigan.

Three Musketeers at the Academy this week. Through the Breakers opens Monday.

JOHN T. WARDE.

BALTIMORE.

Good Business Prevails—Bills for Christmas Week—The Zoo.

(Special to The Mirror.)

BALTIMORE, Dec. 22.

X. C. Goodwin and Maxine Elliott have appeared at Ford's Grand Opera House this week in When We Were Twenty-One. Notwithstanding the patrons of Ford's have seen these distinguished artists in this play before, large audiences have greeted them during the week. Stuart Robson in Oliver Goldsmith will be the Christmas attraction.

Sam Bernard and Dick Bernard in The Belle of Bohemia have enjoyed an excellent business at the Academy of Music this week. The holiday bill will be Edna May in The Girl From Up There.

A Guilty Mother has crowded the Holliday Street Theatre this week. In Old Kentucky will be presented on Monday evening.

Who is Who is the attraction at the Auditorium Music Hall. The play is very amusing and a good business has resulted, notwithstanding the nearness to the holidays. Next week Marshall P. Wilder, Russell Brothers and others will appear in the special bill.

The Zoo, with a marvelous performance of trained animals, is one of the principal amusements in the city. Manager Frank C. Bostock has installed himself in favor, and undoubtedly the business of this season will equal, if not surpass, that of last.

HAROLD RUTLEDGE.

CHRISTMAS AT THE ACTORS' FUND.

On Saturday the officers of the Actors' Fund received Agnes Ethel's annual donation of $500. Four years ago the noted actress, who long since retired from the stage, wrote to President Louis Aldrich that she wished to contribute annually the sum named to the Actors' Fund for the furtherance of its splendid charities. Since then the donation has come regularly each year, at Christmas time.

Theodore Bromley, secretary of the Fund, received also on Saturday from Denman Thompson the sum of $60 to be divided equally among the six aged players who are supported by the Fund at the Old Men's Home, at St. Johnsland, L. I. Mr. Thompson's gift will be presented to the aged actors on Christmas morning.

SOTHERN AS HAMLET AGAIN.

E. H. Sothern left his home in this city last Saturday for St. Louis, to reopen his tour in Hamlet on Christmas Eve. Mr. Sothern has entirely recovered from the effects of the sword wound in his foot and expects to play through the rest of the season according to his original plan.

OBITUARY.

Virginia Jackson died at Newark, N. J., Dec. 17, of peritonitis, after an illness of five days. At the time of her death she was a member of the Brinker-Abell Stock co. at the New Century Theatre. During the performance of A Fair Rebel, Dec. 15, she was taken suddenly ill and was removed to her home, where the best medical aid did not prevent her sinking rapidly. Miss Jackson was twenty-four years old and was born in San Francisco. She was extremely pretty, and had gained much success in ingenue roles. Her engagements had been principally with stock companies, including the Bacon Stock company, Oakland, Cal.; the Morosco Stock company, San Francisco, and the Bijou Stock company, Louisville. In 1899 she joined the Jacobs Stock company at the Columbia Theatre, Newark, with which she remained for two years, becoming a strong favorite with Newark theatregoers. A few weeks ago she joined the Brinker-Abell Stock company. Private funeral services were held at Miss Jackson's home on Dec. 19. The remains were sent for interment to San Francisco, where Miss Jackson's mother resides.

Edward E. Zimmerman died on Dec. 19 at the home of his brother, Berwyn, Pa., aged fifty years. He was injured four years ago by falling while alighting from a cable car in this city, and the resultant injuries, from which he had never recovered, were the cause of his death. Mr. Zimmerman had long been associated with theatrical management, in which capacity he had officiated with Aimee, James O'Neill, Charles Suntley, The Dark Secret, and William Calder's enterprises. Latterly he had undertaken the management of The Span of Life, but failing health compelled his retirement from active work some time ago.

Elsie Dinsmore, of Frank Davidson's company, was shot and killed at Hopewell, Pa., on Dec. 19, by Albert Metzger, non-professional, of Newark, N. J., who afterward fatally shot himself.

Mary Elizabeth Abell, mother of Una Abell-Brinker, leading woman of the Abell-Brinker Stock company, Newark, N. J., died in that city Dec. 20, of cancer of the stomach, after an illness of several weeks.

Mrs. H. S. Weems (Grace Wallace) died recently in the South.

SAID TO THE MIRROR.

W. M. SAUVAGE: "I had no less than thirty-one applications from first-class, experienced men in response to my advertisement in THE MIRROR about my Temple Theatre, Alton, Ill. It was money well spent."

D. S. VERNON: "I never appreciated how valuable THE MIRROR is until now. I inserted an advertisement for a position as manager, business-manager or agent, and within four days after its appearance I received eleven offers."

WILLIAM H. MCGOWN: "The Hotel Sowles, Urbana, O., was recently sold by the auctioneer, and the furniture is now being knocked to the four winds by the town crier's hammer. The Sowles, known until a few years ago as the Exchange Hotel, was built in 1811, and was managed most of the time by "Uncle" Davy Sowles. It had always been the home of the strolling showman, and had a national reputation among the old timers. At its tables have sat the late famous clown, Dan Rice, Van Amburg, Hyatt Frost, and Charley Castle, "Pop" O. J. Ferguson, Bailey, Barnum, Mr. and Mrs. Tom Thumb, Commodore Nutt, and Minnie Warren. In the minstrel world the famous apple jack, which "Uncle" Davy had on hand, was known to the boys of the Green Minstrels, Dupree and Benedict, Skiff and Gaylord, the Newcombs, and the Arlingtons. The Fenks and Bergers also sampled that apple jack. The hotel has been purchased by a local lodge of Masons, and will be converted into meeting rooms and shops."

FRANK OAKES ROSE: "Through an error in arranging data it was said in my article in the Christmas MIRROR that Charles Fechter told the story of Dickens and the port wine. Howard Paul deserves credit for the anecdote."

MUSIC NOTES.

The Maurice Grau Opera company opened their local season at the Metropolitan Opera House on Dec. 18. The week's repertoire was as follows: Tuesday, Romeo et Juliette; Wednesday, Tannhauser; Friday, Lohengrin; Saturday, Romeo et Juliette and Aida.

The Gynahinak Club, of Brooklyn, held its second meeting on Dec. 17, at the home of Sophie Wisner, in that city. The programme opened with a talk on John Philip Sousa and the history of band music, that was illustrated by Alice Barlow, who rendered admirably on the piano several of Sousa's compositions. Following this came a duet by Misses Appleton and Hinds, piano solos by Misses Granger and French, and French songs by Miss Hinds, all of which were well received. The club will hold its next meeting in January, when Perlie Jarvis, pianist, and Charles Stuart Phillips, tenor, will appear.

DATES AHEAD.

Received too late for classification.

A RIDE FOR LIFE: Fredonia, N. Y., Dec. 26.
COLUMBIA COMIC OPERA: Asheville, N. C., Jan. 1-5, Bristol, Tenn., 7-12.
D'ORIZE, EDOUARD: Fredonia, N. Y., Dec. 31.
EMMETT, KATIE: Rock Springs, Wyo., Dec. 25, Green River 26, Montpelier, Id., 27, Idaho Falls 28, Dillon, Mont., 29, Butte 30.
MCCARTHY'S MISHAPS (H. M. Blackaller, mgr.): Oskaloosa, Ia., Dec. 25, Knoxville 26, Sigourney 27, Fairfield 28, Ottumwa 29.
PERRY AND BUTLER: Crawfordsville, Ia., Dec. 24-26, Wayland 27-29.
SIPE'S EDUCATED ANIMALS: Uniontown, Pa., Dec. 24-26, Beaver 27, Rochester 28, 29.
STANDARD STOCK (Jacobs and Sternberg, props.): Piqua, O., Dec. 24-29, Kenton 31-Jan. 5.
NATHAN HALE (W. M. Wilkison, mgr.): Atlanta, Ga., Dec. 24, 25, Rome 26, Knoxville, Tenn., 27, Chattanooga 28, 29, Birmingham, Ala., 31-Jan. 1, Nashville, Tenn., 2, Louisville, Ky., 3-5, Philadelphia, Pa., 7-12.

NEW YORK THEATRES FIFTY YEARS AGO.

When, as a boy, I was brought to New York to spend the Christmas holidays, we stopped at a small family hotel, the Clifton House, on Park Place, fronting on the grounds of Columbia College. After taking possession of our apartment, my first visit was to the hotel office to collect the theatre playbills for the week. They were printed in very black, smudgy ink on long, narrow slips of paper, and they were hung upon the screen that technically divided the office from the barroom.

In every hotel office and barroom these playbills were displayed. They were all of the same size, our managers having unconsciously imitated the Parisian regulations. They all bore the imprint of the *Herald* job office, and this explains why the *Herald* still refuses to employ a dramatic or musical critic, because the tradition that it could not afford to offend any of the theatres has survived the job office fact. They were not works of art, but they were real bills of the play, such as you never see now. A modern programme, with its pages of advertisements, may induce you to buy articles at $4.99, reduced from $5, but the old playbill used to make you want to go to the theatre, and gave you the fullest information in regard to location, places and prices, plays and casts.

Having collected the bills, there came a pleasure of which I can even now feel the thrill—the pleasure of selecting from all the entertainments the one that would be best enjoyed on Christmas night. What long reflections and careful consultations! What weighing of a favorite actor in this cast against an extra force at a rival house! What starting, with the bold declaration, "There must be a pantomime!" and proceeding to the dubious modification, "Must there be a pantomime?" New York was more English in its ideas about amusements then than it is now, and Christmas without a pantomime would have seemed like Christmas without a Santa Claus. What adequate substitute have our managers provided for the harmless, hearty, old-fashioned seasonable fun?

About the Christmas matinee, there was never any doubt; everybody went to Barnum's Museum, whose holiday bill was the origin of the continuous performance. The building was so decorated with the flags of all nations and the pictures of the animals of all creation that Solomon in all his glory would have looked like a ragman in comparison. The brassiest of bands blared the most inspiriting music from early morn to midnight. Just to stand opposite to Barnum's and look and listen were sufficient enjoyment for any ordinary girl or boy. Inside was a paradise of curiosities in cases, cages and tanks, and in the lecture room—the good people who went to Barnum's did not go to a theatre—The Woodman's Spell, a comic spectacle; Crimson Crimes, described on the bills as "a delightfully entertaining and chaste piece," and the popular farce, Domestic Economy, were performed four times on Christmas fifty years ago.

Christmas came on Wednesday that year; but Wednesday was not an opera night, and the impresario was not recklessly enterprising enough to venture an extra performance. For Thursday he offered Il Giuramento, with Signorna Benedetti and Avogadro, Mlle. Perini, Signori Benevantano, Forti, and Giubilh in the cast, and the terpsichori ballet divertissement, with Natalie Fitzjames, Miss Waldegrave, and Signor Neri. The opera was at Astor Place.

Anna Bishop, an English singer, filled the musical vacancy with a grand concert at Tripler Hall, on Broadway, opposite Bond Street, afterward the site of the Lafarge Hotel and the Winter Garden Theatre. She presented Badiali, Billini, Novelli, Phillip Meyer, and Miss De Luce. We imagine that the era of conductors, who are supposed to be greater than the orchestra, the composer and the audience began with Theodore Thomas, but Madame Bishop announced Mr. Rochen as "the great conductor."

There were, also, Christy's Minstrels, at Mechanics' Hall; another troupe at Fellows' Opera House, and "Songs of Ireland," by Mr. Macarthy, D.L., C.G., at Knickerbocker Hall, away over on Eighth Avenue and Twenty-third Street, where the Grand Opera House now stands. But when I remind you that the site of the Fifth Avenue Hotel was then a roadhouse, kept by Corporal Thompson, and that the coach for Fort Washington and other outlandish districts used to change horses at Sixth Avenue and Thirty-fourth Street, you will see that there was no chance of hearing Dr. Macarthy sing and getting back to the hotel the same night.

Of course there was a circus—June and Company's—at the Amphitheatre, 37 Bowery, with Gulliver and the Lilliputians, Cinderella on Horseback, the Belgian Giant, and Wallett, an English clown. New York pratically had a permanent circus then.

No concerts, no negro minstrels, no circus—these preliminaries cleared the way for the final decision. And no Franklin Museum, a modestly advertised show on Chatham Square, with Madame Rosaline, "the only female juggler in the world;" Lea's Female Ethiopian Opera Troupe, and Model Artists of Arab Girls, "selected for their beauty and figure, who personate a number of beautiful tableaux taken from the pictures of ancient and modern times." This was caviare to the children, but the men of the party used to pretend to be almost persuaded that it was the ideal programme for Christmas.

Also caviare to us—but what a delicious dish for the elders!—was the bill of Brougham's Lyceum; Echoes of the Nightingale; Pas de Deux by Mlle. Duey-Barre and Mr. Smith; A Deed of Dreadful Note (John Owens and Mrs. Brougham); The Light Guard; or, Woman's Rights (Mr. and Mrs. Brougham; Mary Taylor). This style of entertainment, in which everything is left to the actors, and almost everything to the whim or inspiration of the moment, is now lost to the stage. Its ghost is supposed to walk in the Weber and Fields and the Rogers Brothers' skits and burlesques; but their impromptus are carefully rehearsed.

Burton's, then on Chambers Street, where the American News Company is now located, was sure of a close vote. It was a pleasant walk across City Hall Park; the company was perfect; laughter began with the rise of the curtain and continued after its final fall. We were tempted by The Deserter, a drama from the French, with Messrs. Bland, Johnson, Burton, and Miss Weston; Married an Actress, with Blake, Holman, Burton, Lester, Johnston, and Mrs. Russell, and The Pickwick Club. I need not say that all these names were illustrious. Mrs. Russell became Mrs. John Hoey, and Miss Weston first Lizzie Weston Davenport and then Mrs. Charles Matthews. Lester was John Lester Wallack; Johnson, "the great" T. B. Johnson; Bland, Humphrey Bland; Holman, the father of the Holman Family, and Blake, the unrivaled Rufus W. Blake of Wallack's. Each character in The Pickwick Club was more perfectly represented than in the imagination of Dickens, who invented them, and of Cruikshank, who designed them.

The Bowery—even then called "the old Bowery" and "the old Drury"—had a high reputation and a strictly moral Christmas bill: The Drunkard, with Messrs. Pope, Winans, Hamilton, Bowes, Misses Wemyss, C. Hiffert and S. Denin; The Sealed Sentence (drama), with Messrs. Hamilton and Stevens and Miss Wemyss; The Young Scamp, Miss S. Denin and Mrs. Walcot, in the afternoon, and The Crew of the Fiend (new), with J. R. Scott, Tilton, Martin, Pope, Winans; New York Milliners, with Messrs. Hamilton and Winans, Fanny Thompson and Mrs. Needham, and Peter Wilkins, with S. Denin and Mrs. Walcot, at night. Most of the company played in four pieces that Christmas; all of them in three. The S. Denin, usually good in The Drunkard. The Young Scamp, and Peter Wilkins, was the famous Miss Susan Denin, already as attractive a star in her varied lines as J. R. Scott was in melodrama.

The National Theatre, on Chatham Street, not yet celebrated by its long run of Uncle Tom's Cabin, also gave a double performance. In the afternoon—the French word "matinee" had not been adopted—The Dumb Savoyard, the monkey by H. Sevmour. The Man in the White Coat, a new farce by Ned Hunting, with L. Fox, Dunn, Thompson, Mrs. H. F. Grattan, and Mrs. F. Drew. The Golden Axe, pantomime, with about the same cast and the addition of Miss Charles. At night—no seats reserved after 6 P.M. on account of the crowd—Brian Boroithme, with J. Brian, H. Watkins, Miss L. Mestayer, and Mrs. Drew; The Golden Axe, with the same cast as before, and The Magic Veil, a spectacle. L. Fox was, of course, G. L. Fox; why the "G.", was omitted on the bills I cannot explain. Miss Emily Mestayer afterward became the favorite leading lady with G. W. Clarke at Barnum's. Harry Watkins has come down to this generation, which has known, also, Mrs. Grattan and Mrs. Frank Drew.

Americanism was the distinction of the Broadway Theatre—probably because Forrest played there—but this characterization was not evident in the Christmas bill, which consisted of Giralda (for the first time in New York), with Conway, Whiting, Dyott, Mrs. Abbott, Miss Thompson, and Madame Ponisi, and Le Diable a Quarte, with M. Espinosa and Mlle. Franks. So long-lived were professionals that these names seem to belong to the end of the century rather than the middle of it. Davidge, who prided himself upon being Shakespearean, because of his quaint face and figure, and Madame Ponisi, who might have become a second Mrs. Siddons had she not loved and married an old, crabbed stage carpenter, left us only a few years ago, and their memories are green.

Overlooked in the sheaf of bills was one of a panorama on Broadway. The Pilgrim's Progress, which Manager Greenwood, of Albany, strongly recommended to young and old for instruction and amusement combined. Brushed aside then, for a panorama did not appeal to holiday makers, it became memorable afterward, because I wrote my first artistic criticism upon it, and because Manager Greenwood reprinted this criticism in his press notices—a near enough approach to fame to turn the head of any boy of ten years.

Finally, there was Niblo's Garden, with the Ravel Family in Mazulm; or, The Night Owl. Niblo's was then really a garden, and under the management of genial John Sefton, one of the best of men and the most popular of actors. As Jimmy Twitchet in The Golden Farmer—"Oh, my eyes, how cold it is!"—he had won fame and fortune on the Bowery; but William Niblo appreciated his business talents and his scrupulous integrity, and so did the elder Wallack, and so did Theodore Moss, so that the box-office gained what the stage lost. Barton Hill, his son-in-law, is still with us, a connecting link between the profession of the past and of the present, and he can tell of the golden days and glorious nights in the Sefton home, where there was a cut copy of every play, and even of the Bible, on the shelves, and a welcome for everybody worth welcoming at the table.

My first Ravel pantomime was The Magic Trumpet, at Barnum's; after that I never missed one of them, and I believe that I could give offhand the plot of any of the long list and describe most of the business. They have been revived without success since the death of the Ravels; the latest revival at the Academy of Music was a fiasco. But this is not the fault of the pantomimes. To present them properly we must have another Ravel Family, all born comedians, all trained acrobats, all experienced mechanicians, all untiring workers. The moment a Ravel left the scene he took his place at a trap, a door, a trick piece of furniture. As actors some were better than others—two were really stars—but as workers all were equal.

G. L. Fox was the only pantomimist worthy to belong to the Ravel Family. But he confessed to me that some of their feats were beyond his capacity to reproduce.

For example. A couple are examining the obelisks when one of the huge monoliths topples over and crushes a Ravel. Workmen are summoned and the obelisk removed. There is M. Ravel, as flat as a pancake, like a figure of a man cut out of tissue paper. Various restoratives are suggested, and at last it is determined to blow up the figure. Inch by inch the air swells out the manikin to its natural proportions. It has a tendency to soar away, like a balloon, and a dozen eager hands drag it back to earth. Then, presto! M. Ravel is himself again, bowing his thanks to the friends who have resuscitated him and to the audience who applaud him. Technically I know how all this is done, and yet every time that I saw it the trick seemed to me more wonderful and more impossible.

All the playbills are reviewed and our choice is made. Now for an early dinner and a hurried walk to get in line for the opening of the theatre. Reserved seats, as you may have noticed in the National Theatre announcement, are not good on Christmas night unless you are in them to hold them against all comers. The night is cold; the streets are not well lighted; but we walk on air. Buns in this pocket; candies in that—we are well equipped to stand the siege until the curtain rises at 7.30 and to avert hunger between the acts.

You have for to-night the Englets in French and English; you can take your choice between The Gay Lord Quex and the grave Man of Forty; you can see popular novels acted out on the stage in Richard Carvel and in Janice Meredith; for you it is to laugh with May Peter Irwin in Madge Smith, or with Peter Irwin Dailey in Hodge, Podge and Co. But look over my shoulder as I shuffle the dear old playbills before your eyes and say frankly whether you would not rather come with me to one of the old-time shows—whether there is not more Christmas in them; whether one night with John Brougham, or Burton, G. L. Fox, or the Ravels, would not be worth a whole season of the modern holiday entertainments!

Something has gone out of the profession or out of the public. As the motto of the profession is, "We study to please," and as the box-office returns show managers that they do please, the public must be the loser. Acting is the art of making belief, and audiencing is the art of believing the make believe. When in THE MIRROR of 1950 I review the drama of to-day I hope to be able to say that epigrams are no longer preferred to incidents and social satire to amusement, and that the old sense of enjoyment that the very name of a theatre once evoked is again generally felt and heartily gratified.

STEPHEN FISKE.

Married.

BENT—WYCKOFF.—Thomas C. Bent and Mrs. Sarah T. Wyckoff, in New York city, on Dec. 12.
BRADLEY—BURNS.—William D. Bradley and Lorle Burns, at Youngstown, O., Dec. 12.
FOSTER—JORDAN.—Gerard K. Foster and Jessie Jordan, in Boston, Mass.
PIERLOT—ROMEY.—Francis Pierlot and Helene Carroll Romey, at St. Augustine, Fla., Dec. 18.
RITH—CAMERON.—Joe Rith and Katherine Cameron, at Delaware, O., on Nov. 24.
STAATS—BRANDES.—Eugene Staats and Olga Brandes, on Dec. 20.
TREMAINE—ALLISON.—Charles Tremaine and Cornelia Allison, at Boonton, N. J., on Dec. 17.
VERNON—MINOR.—Harold M. Vernon and Isabelle Corbley Minor, in Cincinnati, O., on Dec. 11.

Died.

ABELL.—Mary Elizabeth Abell (mother of Una Abell-Brinker), at Newark, N. J., Dec. 20.
BAIRD.—Helen Baird, at St. Paul, Minn., Dec. 12, of typhoid pneumonia; aged 25 years.
CHASE.—Altana Frances Chase, at Providence, R. I., Dec. 9, wife of William C. Chase, aged 58 years.
DE BUENA.—Karl De Buben, in Philadelphia, Pa., on Dec. 9.
DINSMORE.—Elsie Dinsmore, at Hopewell, Pa., on Dec. 18.
DURR.—William Durr, in Chicago, Ill., on Dec. 19.
FLAHERTY.—Captain Edward Flaherty, father of John S. Flaherty, at Springfield, Ill., on Dec. 3.
FLOYD.—Nolan (Nick) R. Floyd, in Chicago, Ill., on Dec. 9, of consumption, aged 41 years.
JACKSON.—Virginia Jackson, at Newark, N. J., Dec. 17, aged 24 years, of peritonitis.
O'DENNEN.—Mrs. A. J. O'Dennen (Annie Ward), at Belvidere, Ill., Dec. 19.
TARBE.—Edmond Tarbe des Sablons, in Paris, France, on Dec. 14, of apoplexy.
WEEMS.—Mrs. H. S. Weems (Grace Wallace), recently.
ZIMMERMAN.—Edward E. Zimmerman, at Berwyn, Pa., on Dec. 19, aged 50 years.

IN OTHER CITIES.

(Received too late for Classification.)

NEW ORLEANS.

At the Grand Opera House the Fadette Melville Stock co. presented The Banker's Daughter to 22 in a very creditable manner. The play was well mounted and costumed, and the scenery surrounding the cool scene was particularly deserving of mention. Maurice Freeman was excellent as Colonel John Strobeloe. Lizzie Moore, who is now leading lady, was cast as Lallie Westbrook. L. M. [illegible] Count de Carmagnac successful. Miss [illegible] as Mrs. [illegible] satisfactory, and [illegible] as George Brandon. Elton Phipps was quite amusing. Blanche Seymour, Anna Martin [illegible] and Ruby Helen were entertaining. Thomas E. Findlay, Hugh Gibson, Gertie S[illegible] Dunn also deserve credit. Tivoli 24-29. A Soldier of [illegible] Jan. 5.

Rusco and Holland's vaudeville were at the Crescent Theatre 16-22 [illegible] good performance. Billy Kersands and John [illegible] are in the co. and they are a guarantee for a delightful evening. Song of the Opium Ring 23-29. The Bowery After Dark 30-Jan. 5.

"Way Down East," [illegible] appeared at the Tulane Theatre [illegible] is a good, wholesome play, and deserves [illegible] tendered it. Beryl Rep[illegible] Hamlet, Francis Byrne, Ruby Brix[illegible] man, and Earle Ryder [illegible] people. Barbara Fritchie 23-29. [illegible] Jan. 5.

The second week of the French Opera season was a repetition of the previous week as to [illegible] attendance and brilliant performances. Carmen, La Petite Faust, Faust 25, Faust 26, and La Juive 27 were put on in a more than satisfactory manner.

Eduard Strauss and his Vienna Orchestra gave concerts at the Crescent Theatre 12-15. The concerts were indeed musical treats, but did not meet with the patronage that they really deserved.

J. MARSHALL QUINTERO.

SEATTLE.

Brown's In Town opened to at the Third Avenue Theatre, and the house has been filled to overflowing all the week. Frank Daniels in The Ameer played 11-12, at the Seattle Theatre, and at a three performances standing room was refused. The first part of the week The Circus Girl did good business at the Grand, and the 12th, in spite of jammed houses at the other two playhouses, Primrose and Buckstader's Minstrels opened a three night stand to S. R. O. Richard Golden in Old Jed Prouty filled out the week at the Seattle to very large business.

The fact that all the theatres can sell standing room the same night here in Seattle is an eye opener to Eastern managers. The Seattle is a high priced house, while the Grand and the Third Avenue are each popular priced playhouses.

Manager J. P. Howe, of the Seattle, has asked the City Council to make speculation in theatre tickets illegal.

C. B. BLETHEN.

MATTERS OF FACT.

J. Sebastian Hiller, the well-known musical director, has opened a studio at No. 10 East Forty-second Street, where he will prepare pupils for the operatic stage. He is at liberty for engagements as musical director. Mr. Hiller directed the production of all of the De Wolf Hopper company's successes, and also The Runaway Girl, The Geisha, The Circus Girl, and other musical pieces at Daly's Theatre. In London last year he astonished theatregoers with the splendid orchestra of forty-one pieces and the stage band of ten pieces that he organized for the El Capitan production.

Weldon, Williams and Lisk, the show printers, of Fort Smith, Ark., are printing a two-color coupon ticket which has attained great favor with house managers and traveling treasurers. In many places it has superseded the old-style tickets, and its popularity is increasing daily with those who are forced to handle the pasteboards. Prices are cheerfully furnished by the manufacturers.

Vashti Hollis, who was successful in Quo Vadis at the New York Theatre last season, has received much praise for her work in the role of Eunice in this production during the present season on tour through the Eastern States.

The portrait of Maude Fealy in the Christmas MIRROR was reproduced from a photograph by Throbeck, of Denver.

Roster of J. F. Trahant Comedians in What's in a Dream: Hermann Oliver, Jules Trahant, James Daniels, William Miller, Amelia Germain, Katie Gertner, Edwin Trahant, Lucille Neuroth, Mrs. B. Neuroth.

Brown from Boston opened at Hinckley, Ill., on Dec. 10. Roster: Dot Halcott, Alma A. and Flo Farley, Flora S. Carter, Marie Wheeler, Mark Malloy, Nathan Atherton, Ed Cummings, Arthur H. Carter, N. Howard, Robert Halcott; E. V. Farley, booking manager; Robert Halcott, manager; A. G. Kelly, business manager; Arthur H. Carter, stage-manager; Ed Cummings, electrician, N. Howard, musical director.

Charles A. Morgan as Jonah in A Brass Monkey is making a hit.

J. May Bennett and Myra Collins are scoring in The Ride of Life.

William Bonelli's season in An American Gentleman is booked to May 1, when Mr. Bonelli and Rose Stahl will begin an engagement of six weeks in stock.

F. C. Foy scored a pronounced success as Dennis O'Keefe in The Ladder of Life at the Metropolis Theatre, on Dec. 17.

The Lyman Twin Brothers will put on A Merry Chase with eighteen people and three acts of scenery by Sosman and Landis next season, opening early in September.

Anna Dodworth is disengaged for leading or juvenile business.

A. F. Greenleaf, of Haverhill, Mass., wants to buy or lease a tried melodrama or comedy-drama carrying not more than a dozen people.

The Man from Mexico will open the new house at Morrison, Ill., on Dec. 24. The auditorium seats 700 and has a spacious stage. Morrison is ripe for theatrical entertainments, and Managers Lewis and Skelly want good repertoire companies at popular prices for open dates in January, February, and March.

A man having a little capital to invest in a theatrical company is wanted by "Shawcross," care this office.

Charles Fourton is booking only the best class of attractions for the French Opera House, New Orleans, La., which is admirably adapted for operatic and dramatic productions or concert entertainments. Time for this and next season may still be had.

Blondell and Fennessy's Katzenjammer Kids company will hang their stockings up in Youngstown, O., on Christmas. From packages that are being forwarded from New York, Ohio and other States it is certain that the "kids" will not hang up their stockings in vain.

Mercedita S. Esmonde is meeting with success in the role of the adventuress in Sporting Life, having accepted the part at short notice.

M. R. Williams, representative of the Cook-Church Stock company, will have a circuit of parks next Summer, at which he intends to operate stock companies.

The Falk and Veronee Stock company closed on Dec. 11, on account of bad territory. Its time is booked solid for next season.

Frank Yunker, with twelve years' experience in a business capacity, is open to offers as agent, manager or treasurer. His address is Randolph, Wis.

Time in first-class theatres and capable people up in the legitimate are wanted by Proprietor J. J. McDonald for the Madame Elsie de Tourney company, which will commence season at St. Paul Jan. 12.

A half interest in a road attraction now in its third season can be bought by agent or manager by addressing "Rex," care of this office.

Bessie Hunter has received favorable press mention for her performances with the Frederick Warde company, now on the Pacific Coast.

C. P. Flockton successfully produced The Old Story, a "dramatic trifle," by Cuthbert Cooper, at Worcester, Mass., on Dec. 10. The Worcester and Springfield papers give the highest praise to the little production. Caroline Kichings, who so charmingly supports Mr. Flockton, is a first cousin of the lady of that name who some years ago was a well-known operatic star. A New York production is pending.

Engel Sumner will do her original monologue, entitled "The Woman Candidate," at the opening of the new vaudeville theatre at Binghamton, N. Y., Dec. 24 and week.

SOUTHERN TOUR OF NATHAN HALE.

Nathan Hale, with Howard Kyle and Nannette Comstock in the leading parts, is in the South. A Southern holiday tour of three weeks was arranged by Manager W. M. Wilkison, and began at Richmond last Monday. The press has been practically unanimous in its indorsements of the play and players. The handsome staging of the play is also attracting a great deal of attention.

ALBERTA GALLATIN AS NELL GWYNNE.

That Alberta Gallatin is [illegible] as Nell Gwynne will be [illegible] by the press, noted in an advertisement [illegible] week.

THE NEW YORK DRAMATIC MIRROR

The Recognized Theatrical Organ of the Profession.

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE, EDITOR AND SOLE PROPRIETOR.

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Professional Cards and Managers' Directory cards, 15 cents an agate line, single insertion. $2.50 a line for three months.

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Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror Office is open to receive advertisements every Monday until 7 P. M.

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NEW YORK - - - DECEMBER 29, 1900.

Largest Dramatic Circulation in the World.

TO CORRESPONDENTS.

Correspondents must mail their letters to THE MIRROR for next week at least twenty-four hours earlier than usual.

TO ADVERTISERS.

Advertisements for the next number of THE MIRROR cannot be received later than 10 o'clock a.m. on Saturday, Dec. 29.

ROOM FOR REFORM.

PURSUANT to a call circulated through the mails and published two weeks ago in THE MIRROR, several traveling managers met in this city last week and organized an association whose purposes are announced to be social and for mutual benefit.

In this day of organization of various interests such an association is wise. The call that led to the meeting declared that conditions in one-night stands are such that reform is necessary, and no doubt this reform will be attempted by the new organization. Complaints are made of the large number of inferior companies under irresponsible management that have so operated in the one-night stands that their impositions on the public react upon the large number of really good attractions under responsible management that are unfortunate enough to follow the inferior companies. There is no doubt that the new organization, if it in time can include a considerable number of the better traveling managers, will be able to take measures that will give relief in this matter, as it may also reform the bad habit of local managers in booking more attractions than can profitably play. Any action that will work a reform in these matters will be of as great benefit to the resident managers as to the traveling managers, for the inferior attractions and too many bookings hurt both classes of managers. THE MIRROR is in daily receipt of letters from resident managers complaining against traveling companies that are so poor in performance that they demoralize business, and against traveling managers who cancel dates without notice and at their pleasure, as well as letters from traveling managers that complain of abuses in local management. Surely there is room for improvement in all these matters.

There is another thing that the new association may with profit consider, as there is much complaint about it. That is the embarrassment occasioned to managers by irresponsible actors, who, in the dull season, make contracts with one manager after another, in violation of all business principles, and with the intention of keeping the engagement that promises best. Actors of this class also leave companies without notice and at the most embarrassing times, if it is for their selfish interests to do so; and they so conduct themselves during the fortnight before they leave a manager, if the manager has given the two weeks' notice equitably required, that they seriously injure the manager's business. It is not to be denied that there are many such actors, and they should be so disciplined that they will see the error of their ways. If they do not reform they should be excluded from the profession whose good name they disgrace. It is not to be believed, as a rule, that a manager who has organized a company with care for the road will feel it necessary to make changes in his company unless they are imperatively demanded; for such changes are at least as embarrassing and as costly to the manager as they are to the actors involved. It will certainly be for the "mutual interest" of the members of the new association to so discipline such actors that they will reform, or if they will not reform, then to exclude them from employment, as such discipline or exclusion also would be to the interest of the entire profession.

There are, undoubtedly, managers that need discipline as to their treatment of actors as well as actors that need discipline as to their treatment of managers, and this new association will do well to turn its attention in good time to such managers. Probably a large percentage of the managers that need such discipline are included in the class that is demoralizing the one-night stands by outrageously inferior companies and fake productions. There is another association, one of whose purposes it is to correct just such evils as those that have been mentioned. That is the Actors' Society of America. The new traveling managers' association can do no better than to co-operate heartily with the Actors' Society in these matters; and if the new association should become large and representative, such co-operation would result in great ultimate good to the profession at large as well as in correction of immediate abuses.

ASSURANCE.

THE assurance with which some young persons approach the stage as a last resort in the expectation that, like some fabulous instrument, the stage will lift them out of difficulty, continues to amaze because such persons continue to reveal their lack of common sense.

Nothing pleases the typical sensational newspaper more than to exploit with all seriousness the cases of such young persons. Last week one of the New York dailies spread over a generous section of a page the story of the latest of these victims of emergency. A young man whose father is reputed to be a millionaire had married against the parental wish. The young man therefore was thrown on his own resources, after a youth spent in idleness with plenty of money. Fit for no other vocation, the young man decides with his bride to go on the stage. This is what, among other things, he says to the newspaper reporter:

> Since my father cut off his allowance I have not known where to turn for a living. I saw little hope in starting at this late day of life as a married man with a salaried position, for beginners do not get enough salary at any business to support a family. This determined us to earn a living on the stage.

By what process of reasoning does this young man, useless, as he confesses, for any other vocation, arrive at the conclusion that the stage, of all callings, will give a novice what no other calling will give a novice—a living? Youthful confidence is something that promises well only when it is based on common intelligence. This young man evidently does not know that preliminary hard work, application long pursued, is as necessary to stage success as it is to success in more prosaic fields; and that beyond this, the stage requires aptitudes and talents, without which industrious persons in other walks of life sometimes manage to succeed. It does not require any of the devices of the fortune-teller to forecast the future of this particular young man and all like him.

WHO WAS RESPONSIBLE?

A REVOLTING exhibition, evidently born of an infamous "business" idea, was made at a theatre in Newark last Wednesday.

A popular young actress, a member of a stock company playing in that city, died on Monday. On Wednesday her body was displayed in an ostentatious way in the theatre, under artificial light, and the mob of the vulgarly curious that can be gathered in any large city was invited to view the corpse. So great was the rush of women to this outrageous scene that policemen were required to maintain order, and this desecration of the dead continued for hours.

Who was responsible for this atrocious thing?

"WORSE THAN THE BUILDING LAWS."

Philadelphia Press.

THE DRAMATIC MIRROR publishes several articles from the agreement signed by the six men who compose what is known as the Theatrical Syndicate. Controlling probably nine-tenths of the dramatic companies in the United States, they have bound themselves by the following articles: "Fifth—No theatre or place of amusement shall be admitted under this agreement without the written consent of the parties thereto." Now the "parties thereto" include two Philadelphia managers who are also partners in their business outside the syndicate. It is scarcely reasonable to suppose that they will be intensely eager to give their written consent for the admission of any new theatre in Philadelphia under the terms of the syndicate agreement, because they would thereby be depriving their own playhouses of the attractions needful to carry them through the season. Philadelphians are already too well aware that there is no superfluity of first-class plays, and the managers to which I refer are not likely to prove such altruists and philanthropists as to build up a rival manager's business. In view of the clause in the agreement which I have quoted, it would be well for gentlemen who contemplate building new theatres in Philadelphia to arrange in advance for a supply of attractions before the foundation stones are laid. I am aware that two managers in New York, who are also partners in business, are suspected of having a substantial financial interest in the new playhouse. This is only a matter of conjecture, but if the supposition were founded on fact it makes little difference. The agreement requires the "written consent of the parties thereto," which means all the parties. The building laws passed at the last session of the Legislature are discouraging to projectors of new theatres, but the Syndicate agreement is worse. An attempt is to be made at the coming session of the Legislature to modify the stringent regulations concerning new theatres; but the Syndicate agreement has been renewed for five years.

LETTERS TO THE EDITOR.

Injustice of Current Criticism.

NEW YORK, Dec. 15, 1900.

To the Editor of The Dramatic Mirror:

SIR.—I changed into the Grand Opera House the other day and witnessed the performance of Valerie Bergere in Madame Butterfly. I went there as a professional and saw her with the eyes of a professional. I carried away the impression that the actress was a consummate artist, who could literally give any one of a dozen women now playing leading roles on Broadway and its environs five years of extra study, training and experience, and beat them to death in the portrayal of a role that ranged from childhood frivolity to some of the deepest emotions that can wring the human heart of a wife or mother. There was no mood which she did not portray with ease, certainty and vividness. Her performance was uncommonly fine, interesting and sympathetic, worthy of a place in the first class, although perhaps not quite at the top of it. Her title to a permanent first-class New York engagement seemed to me to be clear as daylight. But the brilliant young woman hasn't got one, and may not be rewarded with one for some time to come, because her name is unknown to playgoers of the metropolis. Like Henrietta Crosman, her light has been hidden for long under that capacious bushel, the provincial stock company, and her ability remains unheralded. The critics, whose palpable duty it is to promote art, are responsible for this. I cite the cases of Miss Bergere and Miss Crosman as types only. I could name a dozen others who are idle, or are doing stock in inferior cities who enjoy similar abilities to outplay women now gracing or disgracing the metropolitan stage.

So long as an artist's road to success is blocked by the newspaper this injustice will continue. On the Sunday following Miss Bergere's engagement at the Grand Opera House as a member of one of Mr. Belasco's road companies a searching criticism of her work, presumably by Franklin Fyles, appeared in the "Sun." The "Sun" critic tried to convey to his readers the idea that Miss Bergere's work was a crude imitation of the original, and that the performance was rather unsatisfactory. An eminent German critic in the audience told me that he believed the young woman's art nearly perfect, since he forgot five minutes after the curtain went up that the actress was there and only saw before him in the flesh the real Madame Butterfly. His views were clearly those of the entire audience. There could be no two opinions on the subject. In the presence of the "Sun's" screed it is therefore no hard task to determine why good actresses remain buried in out of the way stock companies and road companies, while mediocrity itself is throned on the stage of the nation's metropolis.

The "Sun's" course is, of course, not dictated by any predilections of its hired critic. The hired critic simply obeys his master. Nor is the "Sun" the only offender. The entire list of daily newspapers, with but a few brilliant exceptions, is in line with the "Sun."

This decadence of newspaper criticism is due, of course, to commercialism. The business office of the newspaper virtually writes the criticism nowadays. The public is being cozened into the worship of false gods. At the behest of managers rank failures in the way of actors, actresses and plays are being bolstered, and talented people are being written down. Observe the manner in which the daily newspaper critics, with one exception, have sought to bolster up that fiasco of Dan Frohman's The Man of Forty, at Daly's. Did a manager outside of the syndicate or its friends put up a failure of that sort he would have been hooted and derided and jumped upon with a force that would have made it an herculean task for him to get another hearing. Did a lot of over-advertised player-women, such as those in the Daly company, take part in a failure engineered by a manager not in the syndicate, they, too, would have been criticised with pens dipped in bile.

The business policy of the daily newspaper is indeed now so far in the ascendant that if a manager who has patronage to bestow in the way of advertising errs in discharging a good actor and employing a bad one, the newspaper will cover up the manager's error by damning the good actor by harsh criticism or faint praise and praising the bad one.

Some one has said aptly that false praise can never make a poor actor great; that false blame can never endure against a good actor's progress; and that mediocrity alone can be assisted by the bestowal of praise. True. But false criticism is yet an impediment and hindrance that makes for delay and confusion, and often contributes to cheat the public out of the enjoyment of a great artist's work until her prime is past and her capabilities impaired and it is too late for her to enjoy the full fruits of an arduous subsistence.

The disingenuousness, not to say dishonesty, of newspaper criticism, born as it is of commercialism, is, however, not the only indictment against it. Next to disingenuousness probably its most apparent fault is the blatant egoism which speaks through it all.

Critics assume too much. No wonder the Germans tell us that since G. E. Lessing wrote his series of criticisms of plays in the "Hamburgische Dramaturgie," over one hundred and thirty years ago, not three critics have appeared in Germany and less in England or America who have earned title to the name of dramatic critic. Lessing's Nathan the Wise earned for him the right to speak ex-cathedra on matters dramatic. Yet he never presumed to dogmatize or pass an opinion without accompanying it with explicit demonstration. The best of our newspaper critics don't find it necessary to stop to do this. They proceed to tell what the author's purpose is (without saying why they believe it to be so) and score or praise the actor according as he interprets and portrays in line with that thinking. The reader is never taken into confidence as to the pros and cons; and the actor's reason for his interpretation, if opposed to the critic's, is never sought for even on the surface. Lessing always told why he believed the author meant black when the actor interpreted it to be white, and then stated what he considered to be the actor's excuse for thinking it to be white. Thus the reader was allowed to sit in judgment, and the author and actor and critic were judged. The critic did not arrogate to himself the right to criticise dogmatically for the reader. The reader expected the facts and all the evidence to be laid before him, and he got them. Sometimes the reader sided with the actor as against the critic, but without thinking less of the critic, whom the reader had evident reason to believe sincere.

The injustice of current newspaper criticism of players is never more palpable than in the presence of the manuscript of the play itself. Can any critic hope to even approximately gauge the praise or blame due an actor for his work, without reading the script of the play in advance? I think not. I have seen bad actors atrociously murder author's lines and still make a hit by sheer force of the "fat" part, getting fulsome praise from the critics. I have seen good actors struggle with a bad part and really get something good out of it, despite the author, and then be hailed by the critics as mediocre or passing good. G. R.

The Repertoire Manager's Side of It.

BLOOMINGTON, ILL., Dec. 18, 1900.

To the Editor of The Dramatic Mirror:

SIR: As a repertoire manager permit me to take exception to the statement in THE MIRROR signed by a prominent Chicago manager, to the effect that the bad business in one night stands is in a measure due to the repertoire companies playing those cities.

A much better solution of the trouble might be found in inspecting the quality of the material offered by one-night stand managers at the regular house prices. The day when bright and flashy paper, unique advertising methods and possibly a brass band could bring success in the minor cities is gone. The people are entirely too wise. The reason for this is obvious. There are almost as many copies of THE MIRROR read outside of this profession as there are upon the inside. The daily papers are paying more attention to things theatrical than ever before, and even the little country journals with "patent insides" usually have from one to three columns of matter pertaining to the stage and its affairs. As a consequence even the rustics are more or less informed upon the subject, and are in a better position to select the attractions they want to patronize.

Go into any one-night stand in this country and you will hear the remark, not once but a hundred times, "We have had so many poor attractions here that the people are afraid to go to the theatre." I maintain that this is not the fault of the repertoire shows. Any one conversant with the matter knows that it is one of the hardest tasks on earth to book a new or untried repertoire show in towns or cities of any class. The managers in the better class of one-night stands will take no chances whatever on this class of shows. Again, no matter what inducements may be offered to get the people in on the first night of a repertoire engagement, if the company or play fails to please the business is bad for the rest of the week. It is an actual fact that the business depends entirely upon the satisfaction given on the first appearance. With the one-night stands it is different. They get the money or don't get it on the first plunge, and no matter what satisfaction is given, the company is away in the morning, and the people nurse their disappointment and the next attraction suffers.

As for cutting prices, it seems that this complaint is rather far fetched. At the present time there are seven theatres—dramatic and vaudeville—in Chicago alone whose prices are 10, 20 and 30 cents, and one of them is under the management of the complainant, and all of his road attractions play the other houses at the same prices. If this scale of prices is not too low for city theatres and city people, why should it be regarded as outrageous in the out of town places? In last week's issue of THE MIRROR 104 repertoire companies were routed, and to my personal knowledge at least thirty-five of them are putting up as good productions as if not better productions than the average one-night companies. I maintain that repertoire attractions at popular prices help business, as they make theatregoers. I'll wager that every repertoire manager in the United States can tell of hundreds of humorous incidents of people who have never been inside of a theatre before and who are attracted by the low prices and become regulars afterward.

We hear very few complaints from the strictly first-class attractions about bad business in the smaller cities, and I know that in many of the cities in which I have followed these companies this season their business has been better than ever.

Josh Billings once said, "The man who gets bit by the same dog twice is just calculated for that sort of thing." This axiom holds good in our profession as well as in any other. After a man has had a dose of No. 2 and No. 3 companies and mediocre attractions of all kinds he can scarcely be blamed for lying back and waiting for some sure thing to come up. Strengthen your attractions, gentlemen, and the business in the one-night stands will soon get back to its old basis, and everybody will be happy, wealthy and contented, despite the existence of the despised repertoire shows, and the fact that they are welcome and prosperous visitors in the same territory which you play.

Fraternally yours,

DAVE H. WOODS,
Manager Himmelein's Imperial Stock company.

A Word from Thomas Oberle.

PHOENIX, ARIZ., Dec. 15, 1900.

To the Editor of The Dramatic Mirror:

DEAR SIR.—Will you kindly permit me, through THE MIRROR, to thank all my friends who so nobly came to my assistance in an hour when most I needed them? I want to let them know that I am getting well so fast that the folks out here won't believe I was ever sick, and look at me and say that I ought to be ashamed of myself and go back to work.

I am six miles out of Phoenix on the desert, living in a tent—that is to say, sleeping in a tent. I live outdoors on my horse all day, am my own groom, and do full justice to three of the best meals any well man ever sat down to. No medicines, but God's pure air, plenty of exercise and lots of sleep at night—ten or twelve hours at least, go far toward making a new man of me.

I would be glad to hear from all my friends, and can't hear too often from them. My address is Box 472, Phoenix. Very faithfully yours,

THOMAS OBERLE.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of THE MIRROR will be forwarded.]

N. Y.: Address Dave Braham, Wallack's Theatre, New York city.

E. F. G.: Erroll Dunbar is still playing Mephisto in Morrison's Faust.

A. B. J., Fort Wayne, Ind.: Monte Collins is playing in vaudeville with Norma Wills.

H. B. B., New York: The roster of the Pike Stock company was published in THE MIRROR of Sept. 22.

F. K. G., Toledo: The Dramatic Publishing Company, 358 Dearborn street, Chicago, can supply all published plays.

T. B., Newport, R. I.: Annie Irish has signed with Amelia Bingham for her production of Clyde Fitch's The Climbers, in this city next month.

R. C., Norristown, Pa.: Write to the dramatic schools advertised in THE MIRROR for terms for tuition.

H. S., Atchison, Kan.: The people you inquire for have given up the idea of forming a company and will play dates the rest of the season.

MUL. K., Chicago: Osmond Tearle was the original Wilfred Denver in this country when The Silver King was played at Wallack's Theatre on Jan. 28, 1883.

B. B. A., New York: The salary of a vaudeville performer depends entirely upon ability or prominence. The performer you mention receives probably $125 per week. Another in the same line has received as much as $1,000 for a single week's work.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Nov. 30 to Dec. 15, 1900.

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IN CRAZY ASYLUM IS WORSE THAN THE SLAVE. By Albert Fred Anderton.

LOVE'S A VAGRANT. By Martin W. Sampson and Frederick M. Smith.

MR. MUFFLIN'S MISTAKE. By T. D. Beasley.

SUMMER LOVERD AND A BUS RIDE. By Ezra Kendall.

THE DAY OF ATONEMENT. By Phil F. Rogoway.

THE USHER.

The success of the Christmas MIRROR has been most gratifying. Everywhere copies have sold like the proverbial hot cakes, and newsdealers, having exhausted their original orders, have clamored for extra supplies.

The number in its entirety—pictures, stories, verses and other features of the varied contents—have made a genuine hit, the general verdict being that it is one of the best illustrated and most readable holiday issues THE MIRROR has yet produced. Not the least admired of its attractions is Ernest Haskell's cover design, which is praised for its simplicity, grace and effectiveness.

Having celebrated and commemorated the Yuletide in a fashion that faithfully reflects the spirit and feeling of the American dramatic profession, THE MIRROR returns again to its weekly exposition of the affairs of the stage, not only in the United States, but throughout the world.

●

A Washington retail merchant recently expressed himself to an interviewer on the subject of window lithographs, and his statement of the store keeper's side of the question commends itself to the attention of managers.

He found by experience that the display of theatrical bills in his window was a failure as a business proposition. He gave up space for the exploitation of other people's wares to the disadvantage of his own, and frequently he was unable to collect the consideration promised in lieu of rent for the occupancy or use of his property. He then went on to say:

I have no doubt the suggestion that he may not be giving value received for his lithograph space would strike the average theatrical man as absurd. It never occurs to him that he has an obligation to fulfill, and that when he entices a man to see a worthless show as a return for the use of his property, he is violating the principles of business decency. Yet I would classify seven-eighths of the shows offered in a season as worthless. For the other eighth I am quite willing to pay. The a, b, c of the theatrical business, so far as I can judge it, is to get something for nothing. I have known a great ado made over the fact that some small storekeeper has sold a lithograph ticket. Why should he not sell it? He obtained it for an honest consideration, and it is his property. His personal presence in the theatre is not a factor in the matter, and the ticket is his to use himself, present or sell to an unsuspecting friend, tear up or feed to the goat. I am always glad to hear of any movement to retrench in this kind of advertising; the fights which have occurred among agents of theatrical companies for the possession of a vacant store window have added to my natural repugnance for it. I cannot sympathize in any expressions of self-commiseration from men who, as managers, have recognized the stage only in its commercial aspect, and whose desire to avoid cash outlay is wholly responsible for the transactions of which they now see fit to complain.

●

There is common sense in this store keeper's remarks. Window advertising may or may not be a profitable medium of publicity. It certainly would not be regarded as one if managers were obliged to pay in cash a fair price for the display of their lithographs. The method is regarded as economical only because the use of windows is had in barter for tickets.

But it is known to every manager that the tickets thus distributed are sold and resold at cut prices, and that they represent, therefore, a half-rate patronage among a class of playgoers that are able and willing to pay whose support is lost to the managers. Undoubtedly the profits of the theatrical business are largely reduced from the abuse of this system.

If window lithographs were abolished wholly and universally there is no question that the prosperity of the entire theatrical guild would be largely augmented. Not only would the cost of production be saved, but a large patronage would be added to that at present enjoyed from the thousands upon thousands of persons that now enter the theatres, but pay no money through the box-office window for the privilege.

●

The season is not proving such a gold mine in certain quarters as was expected at the opening of the campaign.

Nearly all the foremost stars—they can be counted upon the fingers of two hands—are enjoying their usual prosperity, especially those of them that have popular plays.

But the numerous companies that come betwixt and between these and the successful low price attractions are not, as a rule, meeting with similar good fortune. Many, indeed, burdened with the iniquitous tax that the middlemen speculators impose in the form of expensive and erratic routes and poor terms, are running behind constantly.

The passing of the Presidential election, instead of bringing the anticipated theatrical boom, has been followed by a reaction of dullness. But this may disappear before the season ends. If not, there will be a still further contraction next season in the already depleted ranks of the producers.

●

If the Theatrical Syndicate is not making as much money this season as formerly, the fault is on the inside rather than the result of competition by its enemies.—*Brooklyn Eagle.*

If the Theatrical Syndicate's profits are smaller this year, it is not because of competition.

One of the first things the Syndicate did in its scheme to monopolize most of the theatrical business of this country was to kill off competition and thrust its podgy finger into the affairs of everybody who would tolerate that unpleasant intrusion.

Mark the result, as noted by the *Eagle*. With virtually a control of the whole situation and with nearly every so-called "first-class" manager and star either an abject subject or a whining victim the yield becomes less!

●

I learn that Madame Janauschek, although appreciating the honor, has declined to accept an invitation to enter the Edwin Forrest Home for Actors.

Broken in health and fortune, past the scriptural three-score-and-ten, the famous actress has but one desire, I am told, which is to return to Bohemia, her native land, and there end her days in peace among her relatives. That is why she has refused to consider the refuge of the Forrest Home.

Madame Janauschek is at a sanitarium in this city, I understand. Several loyal friends of hers are projecting a benefit, with the proceeds of which she will be able to return to Prague, to live the remainder of her life.

●

That perennial story about Ellen Terry's breakdown and her decision to leave Sir Henry Irving's company was revived again the other day. Of course, it had not a shadow of basis in fact.

Miss Terry is acting continuously with Sir Henry in England, and she will come to this country with him next season, should he determine finally to make another American tour.

So far from dissolving the professional partnership that has existed so long and so successfully, it is more than probable that during the rest of her stage career Miss Terry will never be seen except as the artistic associate of Irving. That is her intention, and there is no reason to suppose that she will change it.

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A Brooklynite writes protesting against the policy of changing prices at the Montauk Theatre.

"There is nothing said about reducing the rates when an inferior company comes along," he remarks, "but when something New Yorkers have grown tired of arrives up go the prices."

The programme of the Columbia Theatre in Brooklyn, by the way, contains something new. One does not look for novelty as a rule in theatre programmes, whereupon this exception is worth noting.

Engraved in large letters upon the title-page of this bill are the words: "Al. Hayman and Daniel Frohman, *Lessees and Proprietors!*" This bull is worthy of a Milesian.

THE PLAYERS' CHRONOLOGY.

December.

22. Dr. Osgood's church in Broadway, New York, later known as the Worrel Sisters' Theatre, opened as a theatre by Lucy Rushton, 1806.
Brougham's Lyceum in Broadway, near Broome Street, New York, opened.
Baldwin's Theatre, San Francisco, fire, 1898.
Birth at Warsaw, Poland, of Edouard de Reszke, 1855.
American production of An Artist's Model, 1895.
24. Birth at Pittsfield, Mass., of Charles Burwell, 1851.
Death of Mrs. Susanna Centlivre, 1725.
Paul Kauvar produced at the Standard Theatre, New York, 1885.
American production of Humanity at the Bowdoin Square Theatre, Boston, 1894.
25. Death of Mrs. Robinson, 1800.
Birth at Edinburgh of Agnes Robertson, 1833.
Death of James William Wallack, 1864.
First production of Monte Cristo at the Broadway Theatre, New York, near Pearl Street (Lester Wallack), 1848.
Last appearance of J. H. Hackett at Booth's Theatre, New York, 1869.
Valentine Theatre, Toledo, O., opened by Joseph Jefferson, 1896.
26. New Olympic Theatre, London, opened with Two Gentlemen of Verona, 1849.
Birth at Dublin, Ireland, of Dion Boucicault, 1820.
Queen Mab, by Henry Woodward, produced by Garrick, 1750.
London debut at the Surrey Theatre of Madame Ponsi, 1848.
Debut at the Walnut Street Theatre, Philadelphia, of Clara Reed, the original Eva of the Arch Street Theatre production of Uncle Tom's Cabin, 1848.
Brooklyn Academy of Music opened by Henry C. Jarrett with Hamlet, 1861.
The Butterflies produced at the Hollis Street Theatre, Boston, 1855.
Macready takes the management of Drury Lane, London, opening with The Merchant of Venice, 1842.
Debut of E. S. Willard as the second officer in The Lady of Lyons at the Theatre Royal, Weymouth, 1869.
27. Birth of Charles J. Mathews, 1803.
Death at London of Dorothy Dene, 1869.
Death at New York of George Washington Johnson, 1895.
28. Only performance in England of Henry Brooke's Gustavus Vasa, first play forbidden by the act of 1737, 1896.
John Barnes produces for his benefit Pocahontas, by George Washington Parke Custis, at the Park Theatre, New York, 1830.
Death at Jamaica, L. I., of James H. Hackett, 1871.
Death at Philadelphia of Lansing W. Bancker, clown, 1896.
Coquelin produces Cyrano de Bergerac, 1897.
29. Debut in America at the Broadway Theatre, New York, of Lola Montez, 1851.
Haymarket Theatre, London, opened with La Fille a la Mode, 1720.
Death at Bridgeport, Conn., of Joseph N. Ireland, 1898.
First London appearance of Mrs. Siddons as Portia at the Drury Lane Theatre—a failure, 1775.
Harrigan's Theatre, New York, opened with Reilly and the 400, 1890.
Birth at Manchester, England, of Johnnie Wild, 1847.
Death by suicide of Mrs. Myra Corrigan, 1896.
Debut at the Chestnut Street Theatre, Philadelphia, of Mrs. Charles Mestayer, 1845.
Death of J. W. McAndrews, "the water melon man," at Elgin Asylum, Ill., 1899.

EXPERIENCES IN FREAKDOM.

The late P. T. Barnum was called the Prince of Humbugs, because he manufactured and exhibited woolly horses and real Fejee Mermaids, besides discovering several negresses who had nursed the "Father of His Country." Mr. Barnum used to say, "the people love to be humbugged. It is a case of supply and demand. The pious people of this city dread to enter a theatre lest they become contaminated by contact with play actors; consequently I advertise my theatre as a lecture room, and it is crowded at the two regular daily performances by ardent churchgoers, who, *sub rosa*, delight in melodrama, farce, and even semi-clad ballet girls."

This was at Barnum's Museum, at the corner of Broadway and Ann Street, where in 1860, for six weeks, I exhibited a half dozen Flemish acrobats as "The Sultan's Famous Syro-Arabic Troupe," in conjunction with Barnum's "What Is It?" a small imbecile colored girl, whose head was shaved every morning to emphasize her idiotic facial expression. The attraction netted a profit of over $50,000.

There was also an ill-smelling, garlic-chewing family of so-called Albinos, with peroxided frizzy hair and inflamed eyelids, who promenaded beside General Tom Thumb when that distinguished soldier's limbs were fairly well balanced.

The greatest and the most inexpensive permanent feature of a freak show in those days was a vivid reproduction of the Last Supper. It consisted of a long table at which all the sacred participants of the original were represented as banqueting upon wooden legs of lamb, china eggs and other equally appetizing luxuries of the original meal.

Ten years later I was invested with the business management of Wood's Museum, now Daly's Theatre, and found that the entire Barnum outfit of manufactured curiosities had preceded me. Here all sorts of applications for freak engagements came by every mail.

Among the first was that of a man who claimed to have trained two chickens to waltz. These were engaged and heavily advertised as "The Wonderful Dancing Chickens"—but they danced only once, at a Monday matinee.

I saw the performance from the wings. The man had a tin-topped table covered with a wire cage in the centre of the stage. The front of the table was covered with a painted cloth, and under it, on a stool, was a lighted spirit lamp. The orchestra played a few bars of music and then the man placed the chickens under the wire cover on the hot tin table. Of course the heat made the poor fowls dance frantically, while the people in front applauded wildly. But I rang the curtain down and drove the torturer out of the place.

My next experience was with a young woman dressed as a Sister of Charity, who introduced herself as "The Veiled Nun of Marienbud." She rented a small closet on the main floor, at a good price, as a Temple of Prophecy. It contained a small stand, table and chair, and a sign, "Consult the Veiled Nun," decorated the door.

As soon as she was ready for business I sent an usher, incognito, to buy a prophecy at my expense. In five minutes he returned with an invitation card, which she had given him, to attend an evening social function at a nearby nunnery of which she claimed to be the Mother Superior. Five minutes later the "Temple of Prophecy" was vacant.

The Last Supper outfit was the most profitable, because the wax figures were frequently utilized to represent distinguished personages. As an instance, when the lamented Lincoln was assassinated the assistant museum property boy informed me that in the absence of his boss he had just "yanked an apostle from de supper table and fixed him up wid a black wig, plug hat and swallow tail coat for poor old Abe." That boy never yanked any more apostles for me.

Unlike many of the so-called museums of today, visitors then paid only one admission to see the entire show, and were not swindled after passing the doorkeeper. Besides, they got their money's worth and even more, despite what was then regarded as clever humbugging.

ALBERT L. PARKES.

BOOKS REVIEWED.

Two books of especial interest to members of the profession and to collectors of theatrical treasures have just been published by L. C. Page and Company, Boston. They are "Celebrated Comedians of Light Opera and Musical Comedy in America" and "Prima Donnas and Soubrettes of Light Opera and Musical Comedy in America." The author of the companion volumes, Lewis C. Strang, the dramatic critic of Boston, is well qualified to write entertainingly and with authority upon the people of the stage.

The biographical sketches contain as many dates as are needed for historical accuracy, and, being mildly critical, they give to the reader a fair idea of the artistic standing of the persons under discussion. For this reason the books should be of great value to collectors in years to come. At present they are of far more interest than such books usually are.

In the first volume appear biographies of Francis Wilson, James T. Powers, Walter Jones, De Wolf Hopper, Richard Golden, Thomas Q. Seabrooke, Frank Daniels, Jerome Sykes, Dan Daly, Henry Clay Barnabee, Henry E. Dixey, Otis Harlan, Richard Carle, Digby Bell, Jefferson De Angelis and Peter F. Dailey. The second volume contains biographies of Alice Nielsen, Virginia Earle, Lillian Russell, Josephine Hall, Mabelle Gilman, Fay Templeton, Madge Lessing, Jessie Bartlett Davis, Edna Wallace Hopper, Paula Edwardes, Lulu Glaser, Minnie Ashley, Edna May, Marie Celeste, Christie Macdonald, Marie Dressler, Della Fox, Camille D'Arville, Marie Tempest, Maud Raymond, Pauline Hall and Hilda Clark.

The volumes are profusely illustrated with portraits and pictures of the artists in their best known roles. The indices of the volumes have been carefully compiled, so that as books of reference they are most convenient. The bindings are handsome and the typographical work is unusually good.

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"Half Portions" is the title of a volume of short stories recently issued from the press of the Life Publishing Company, New York. The book, like all of the publications of the *Life* company, is beautifully bound and illustrated and there is a holiday air about it that makes it seem most fitting for a Christmas gift. The stories are all bright, and most of them are clever. Among the contributors to the collection are Tom Masson, Tudor Jenks, Duffield Osborne and Robert Alston Stevenson.

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The Home Topics Book Company, of New York, has issued a volume bearing the title "Harriet Hubbard Ayer's Book." It is a complete and authentic treatise on the laws of health and beauty, and contains many carefully tested formulas, hitherto unpublished. The secrets of the art of remaining young are disclosed, and in the fifty chapters the subject of beauty culture is treated of in comprehensive and skilful fashion. The volume is elaborately illustrated and is well printed and bound.

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The Tabet Prang Art Company has brought out for the new year "A Calendar of Song" that is one of the most attractive publications of its kind this season. Each leaf of the calendar bears a photograph of a prominent American composer, with a reproduction of a portion of the manuscript of his best known composition and his autograph. The decorative borders are the work of Margaret Armstrong. The composers represented are Stephen C. Foster, William Mason, Dudley Buck, John K. Paine, Edgar S. Kelley, Horatio W. Parker, Arthur Foote, John Philip Sousa, Edward MacDowell, Clayton Johns, Victor Herbert, George W. Chadwick and Ethelbert Nevin.

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Dick and Fitzgerald have recently published a short farce by Harry L. Sheldon called The Great Libel Case. It is of a new comedy character and is evidently intended for amateur production at "social concerts" and similar entertainments.

PERSONAL.

RYLEY. Madeleine Lucette Ryley arrived from London last Wednesday to see Henry Miller's production of her new play, Richard Savage. Above is a picture of Mrs. Ryley as she appeared in her one-act play, Realism, at the Garrick Theatre, London.

MANNERING. Mary Mannering suffered with a severe sore throat throughout the first week of Janice Meredith in this city, but pluckily kept on playing, although a physician had to be in attendance at each performance.

FAWCETT. Owen Fawcett contributed to the Detroit *Free Press* last week an interesting series of anecdotes of various players who have appeared as Hamlet. The article, which bears the title, "Touching the Lord Hamlet," contains several amusing stories not heretofore made public.

WELCH. Deshler Welch has translated from the French of George de Fontanges a work of fiction called "The Story of Louise," which in January will be published by the Royal Columbia Press, of this city.

GOODWIN. Mr. and Mrs. Nat C. Goodwin (Maxine Elliott) have announced definitely their intent to revive The Merchant of Venice during their engagement at the Knickerbocker Theatre in February, when Mr. Goodwin will be seen as Shylock and Miss Elliott as Portia.

ARBUCKLE. Maclyn Arbuckle's tour in The Sprightly Romance of Marsac will close on Saturday at the Theatre Republic. It has been given out that the closing is but temporary, pending the chance to secure another New York theatre.

ROBSON. Stuart Robson, while railroading last week in Kentucky, was nearly shot by an insane person, who elected to fire two shots at the train in which was the comedian.

BARRYMORE. Maurice Barrymore emphatically denied last week in St. Louis the rumors that he is in failing health.

DALTON. Charles Dalton, Marcus Superbus in The Sign of the Cross, spent last week in this city looking for a play in which to star next season.

WILLARD. E. S. Willard's first week at the Garden Theatre, beginning on Monday next, will be devoted to David Garrick, and two matinees of The Professor's Love Story.

HARE. John Hare gave a professional matinee of The Gay Lord Quex at the Criterion last Tuesday.

TREE. Herbert Beerbohm Tree has announced in London that he may make another American tour next season.

BAILEY. James A. Bailey arrived from Europe on Dec. 17, and declared that the Continental tour of "The Greatest Show on Earth," now astounding Austria, has been completely successful. He reports also that "Tody" Hamilton is mastering the German language, with especial reference to large, long adjectives.

EDOUIN. Willie Edouin will retire from Florodora in four weeks and return to England.

HELD. Anna Held spent last week at Lakewood and reopened this week in Brooklyn.

HENRY. Ethel Henry gave a dramatic recital in Boston recently, and, according to the *Herald*, of that city, "made a complete conquest of her audience." Her vivacity and refinement lent distinction to a programme made up for the most part of light and fanciful selections. Miss Henry, who came here from London originally as a member of Mrs. Langtry's company, proposes to devote herself to reciting.

CASTELLE. Cecilia Castelle, who was engaged recently for the Arizona company, Western, was so satisfactory in her work at rehearsals that she has been transferred by La Shelle and Hamlin to the Eastern company, to play the leading role, Estrella. Miss Castelle is from San Francisco, and has been on the stage but little more than a year.

MANSFIELD. Richard Mansfield laid the corner stone of the new Garrick Theatre, Philadelphia, on Dec. 20.

CODY. Colonel William F. Cody (Buffalo Bill) returned to town last week from his ranch in the Big Horn Basin, and has begun arrangements for the Wild West that will open in April at Madison Square Garden.

AMERICAN (Broadway, 42d and 41st Sts.). Henry Greenwall.
MURRAY HILL (Lexington Av., and 41st St.). Henry V. Donnelly.
BROADWAY (Broadway and 41st St.). Jefferson De Angelis in A Royal Rogue—1st Week—1 to 8 Times.
MENDELSSOHN HALL (113 West 40th St.).
EMPIRE (Broadway and 40th St.). John Drew in Richard Carvel—17th Week—129 to 128 Times.
METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.). Grand Opera in Italian, French, and German Repertoire 2d Week. Die Walkure, La Boheme, Fidelio.
CASINO (Broadway and 39th St.). Florodora—7th Week—45 to 52 Times.
KNICKERBOCKER (Broadway and 38th St.). Maude Adams in L'Aiglon—10th Week—66 to 73 Times.
HERALD SQUARE (Broadway and 35th St.). Arizona—16th Week—128 to 133 Times.
GARRICK (25th St., East of Sixth Ave.). W. H. Crane in David Harum—13th Week—99 to 107 Times.
KOSTER AND BIAL'S (145-149 West 34th St.). Vaudeville.
SAVOY (112 West 34th St.). Henriette Crosman in Mistress Nell—9th Week—22 plus 66 to 74 Times.
MANHATTAN (1285-1287 Broadway). Lulu Glaser in Sweet Anne Page—4th Week—22 to 29 Times.
THIRD AVENUE (Third Ave. and 31st St.). The Sleeping City.
BIJOU (1239 Broadway). 9th Week of May Irwin—3d Week—Madge Smith, Attorney—15 to 22 Times.
WALLACK'S (Broadway and 30th St.). Mary Mannering in Janice Meredith—3d Week—17 to 25 Times.
DALY'S (Broadway and 30th St.). Daniel Frohman Stock in Lady Huntworth's Experiment—2d Week—4 to 12 Times.
WEBER AND FIELDS' (Broadway and 29th St.). Fiddle-Dee-Dee—17th Week—128 to 133 Times, and Travesties on A Royal Family and The Gay Lord Quex—2d Week—5 to 12 Times.
COMEDIE (Broadway and 29th St.). Julia Morrison in The Model and L'Ongleg.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). Continuous Vaudeville—12:30 to 10:45 p. m.
GARDEN (Madison Ave. and 27th St.). Madame Sarah Bernhardt and M. Coquelin—5th Week—Hamlet.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 25th and 26th Sts.).
MINER'S (512-514 Eighth Ave.). Burlesque.
MADISON SQUARE (24th St., nr. Broadway). The House that Jack Built—1st Week—1 to 8 Times.
LYCEUM (Fourth Ave., bet. 23d and 24th Sts.). Annie Russell in A Royal Family—17th Week—125 to 133 Times.
EDEN MUSEE (23d St., nr. Sixth Ave.). Figures in Wax—Concerts and Vaudeville.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.). Continuous Vaudeville—12:30 to 10:45 p. m.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.).
IRVING PLACE (Southwest cor. 15th St.). German Tragedy, Comedy, Drama, and Opera.
FOURTEENTH ST. (14th St., nr. Sixth Ave.). The Village Postmaster—Revival—1st Week—1 to 9 Times.
KEITH'S (East 14th St., nr. Broadway). Continuous Vaudeville—12:00 to 11:00 p. m.
ACADEMY (Irving Place and 14th St.). James O'Neill in Monte Cristo—10th Week—74 to 82 Times.
TONY PASTOR'S (Tammany Building, 14th St.). Continuous Vaudeville—12:30 to 11:00 p. m.
DEWEY (126-132 East 14th St.). The Parisian Widows.
STAR (Broadway and 13th St.). Eight Bells.
GERMANIA (147 East 8th St.). Adolf Philipp in Der Millionen Schwab—Announced for Christmas night.
LONDON (235-237 Bowery). The Bon Ton Burlesquers.
PEOPLE'S (190-203 Bowery). The Hebrew Drama.
MINER'S (165-167 Bowery). Abe Leavitt's Rentz Santley Company.
THALIA (46-48 Bowery). The Hebrew Drama.
WINDSOR (45-47 Bowery). The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.). Sousa Band Concerts—Aft. and Eve.—Thurs., Jan. 3.
PARK (383 Fulton St.). Frank T. Baker Stock in Hoodman Blind.
HYDE AND BEHMAN'S (340-352 Adams St.). Vaudeville.
NOVELTY (Driggs Ave. and South 4th St.). Vaudeville.
GRAND OPERA HOUSE (Elm Pl., nr. Fulton St.). Ward and Vokes in The Floor Walkers.
PAYTON (Lee Ave., opposite Taylor St.). Corse Payton Stock in Taken from Life.
UNIQUE (194-196 Grand St.). Miaco's Jolly Grass Widows.
LYCEUM (Montrose Ave. and Leonard St.).
CRITERION (Fulton St., opposite Grand Ave.). Closed Saturday, Dec. 15.
AMPHION (437-441 Bedford Ave.). James A. Herne in Sag Harbor—8 plus 1 to 8 Times.
STAR (391-397 Jay St., nr. Fulton St.). The Knickerbockers.
EMPIRE (101-107 South 6th St.). Fred Irwin's Majesties.
COLUMBIA (Washington, Tillary and Adams Sts.). Peter F. Dailey in Hodge, Podge and Company, with The Agoust Family—73 plus 1 to 9 Times.
GAYETY (Broadway and Middleton Sts.). Andrew Mack in The Rebel.
BIJOU (Smith and Livingston Sts.). Kelly and Mason in In Wall Street.
MONTAUK (585-587 Fulton St.). Anna Held in Papa's Wife.
PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Aves.). Vaudeville.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.). Inaugural Announced for Mon., Dec. 31.

AT THE THEATRES.

Daly's—Lady Huntworth's Experiment.

Comedy in three acts by R. C. Carton. Produced Dec. 21.

Captain Dorvaston	John Mason
Rev. Audley Pillenger	Grant Stewart
Rev. Henry Thoresby	William Courtenay
Mr. Crayll	Jameson Lee Finney
Gandy	William F. Owen
Newspaper Boy	Master Reginald
Caroline Rayward	Hilda Spong
Lucy Pillenger	Cecilia Loftus
Miss Hannah Pillenger	Mrs. Charles Walcot
Keziah	May Robson

At Daly's Theatre, on Dec. 21, Daniel Frohman's stock company presented for the first time in America R. C. Carton's three-act comedy, Lady Huntworth's Experiment, originally played by Arthur Bourchier and his company at the Criterion Theatre, London, on April 26. It had been announced that this play should follow Annie Russell at the Lyceum Theatre in February, but plans were changed and it came forward so much sooner. A large audience greeted the favorite players.

The comedy tells of the case of Lady Huntworth, who, having offered no defense in a divorce action brought by her horsey and drunken husband, a blackguard peer, adopts her maiden name, Caroline Rayward and goes out to service as cook at the vicarage at Stillford, in the parish of Dronceborough. Whether or not a woman of the duchess' high mind would suffer herself to be publicly branded as an adultress even to escape from marriage to a dissolute peer, is a question, perhaps, that should not be raised, for had she not acted so there would have been no play. At any rate, installed as cook at the Stillford vicarage, Caroline proceeds to exert a magnetic influence over the Reverend Audley Pillenger, over Gandy, the butler; over Keziah, the housemaid, and over Captain Dorvaston, late of the Bengal cavalry. It appears that Dorvaston, long since, in a skirmish in India, had saved the life of Colonel Pillenger, father of the vicar's niece, Lucy, a knowing young woman, and the colonel's death wish had been that Dorvaston and Lucy should regard themselves as betrothed. But Lucy falls in love with her uncle's curate, Reverend Henry Thoresby, a somewhat vapid youth whose clandestine correspondence with Lucy is discovered by Caroline, as it is carried on by aid of a convenient hole in a tree. This knowledge in hand, the duchess cook promptly adds Lucy to the list of those in her power.

Dorvaston encounters at the Stillford inn a certain Mr. Crayll, who owns to having had two attacks of delirium tremens and is forever looking for vague rats, spiders, and like concerns. Mr. Crayll is really Lord Huntworth, who, realizing dimly in his alcoholic brain that he has done a dreadful injustice to the wife he has divorced, has come to look for her and is amazed to see her in the garb of a cook. He means to lure or force her to marry him again, for he has seen an advertisement that proclaimed the inheritance by Lady Huntworth of a considerable fortune from an uncle in Australia. All this leads up to an evening at the vicarage, when Dorvaston, Pillenger and Gandy all propose to Caroline, and Crayll threatens to make her remarry him. Crayll, beastly drunk, is shelved in the scullery, the captain is secreted in the cupboard, and the vicar in the larder. Miss Hannah Pillenger, an estimable maiden lady, discovers the hidden captain and airs her views the next day, when appears the additional horror that Caroline has been harboring over night both Lucy and Thoresby, who have run away to get married. Miss Hannah's wrath is heaped upon Caroline, and Crayll returns to renew his threats, but to no effect. Upon the astounded gathering she dawns in her own good clothes, says she means to go away and claim her inheritance, and gives to Dorvaston an address in Brussels. The curate and Lucy announce their marriage, and the captain, thus freed from even sentimental obligation to the dead colonel, hurries away to follow the duchess.

Admitting the eminently possible but highly improbable proposition afore remarked, Mr. Carton has written a thoroughly delightful and an exceedingly clever comedy—not so smart as his Wheels Within Wheels, perhaps, but quite as charming, and better calculated, undoubtedly, to appeal to popular taste. There are many bright lines, the characterization is brilliant, and the undercurrent of honest human nature of the truest sort is brought out with the same skill as in the same author's play of last season. There is a strong family resemblance in the characters, too, and if the play descends occasionally almost to broad farce, it maintains always a sterling literary quality that now and then is needed to atone for lack of action.

Hilda Spong was supremely charming as the duchess-cook, playing with the sweet womanliness and keen intelligence characteristic of her, and proving that the ready wit of her play character was her own as well when there seemed some doubt about the lines in the last act. Her Lady Huntworth equals in charm, dash, humor, grace and, of course, in beauty, her Madge Bulmer of last season—and what more could one say? John Mason, too, was immensely successful as the captain—typically sketching the gruff, big-hearted military man and acting with admirable art.

Excellent character work was put in by Jameson Lee Finney and Grant Stewart. Mr. Finney's portrait of the besotted, almost delirious Crayll was as fine as any study of its sort in recent years—never overdone, always admirable in abject realism. Mr. Stewart offered a capital sketch of the mild, conscientious vicar, almost pathetic in its faithful, gentle humor. William F. Owen scored as a comic butler, and so did William Courtenay as the curate.

Cecelia Loftus gave a sweet, true, refreshingly girlish picture of Lucy, endowing the part with all her own gentle grace and bringing to its expression keenest humor and most appreciative study. May Robson, as an eccentric housemaid, somewhat suggested Rose Melville and broadly burlesqued what must have been meant to resemble a real character type. Mrs. Walcot was charming as always as Miss Hannah.

The scenery was very pretty, while Miss Spong's last act gown and Miss Loftus' dresses were indescribably bewitching. The stage-management, after the first act, was good.

Carnegie Lyceum—The Forest Ring.

Play in three acts by William C. de Mille and Charles Barnard. Produced Dec. 20.

Arbutus	Julia Marie Taylor
Moss Bud	Grace Whitworth
Peach Bloom	Juliet Atkinson
Mouse Ear	Maud Patterson
Quicksilver	Charlotte Huntington
Ursa	William C. de Mille
Antlers	Austin Webb
White Lace	Abraham Kaufman
Blinkers	Robert Siddle
Jane Adams	Marion Wright
Sabrina Watson	Helena Chalmers
Thomas	Beatrice Dale
Hank Struble	Cornelius Garrigan

The "Children's Theatre" enterprise, which last season met with failure, was revived last Thursday afternoon at the Carnegie Lyceum, and the results, both artistic and pecuniary, were so very satisfactory that the institution promises to become a permanent fixture. Franklin Sargent, the originator and manager of the enterprise, learned what to avoid by the production of last year. Consequently the play selected for the opening this season is in nearly all respects perfectly suited to the purpose for which it was designed. The amusement of children of various ages by a theatrical performance is by no means a simple task, but the authors of The Forest Ring—William C. de Mille and Charles Barnard—seem to have learned the secret of it. From the intense interest displayed by the juvenile auditors and the enthusiasm of their applause it appeared that the play met every requirement of the exacting childish mind.

The Forest Ring is a fairy story in which the characters are elfs of various sorts, animals and a few human beings. The plot is reasonable and entertaining—far more so than that of many a comic opera—and the situations are full of real humor mingled with pathos. The scenes are laid in the Adirondacks. Hank Struble, a trapper, steals two bear cubs. The mother-bear enlists the sympathy of the fairies, and they, by many wiles, finally restore the cubs to her. There is a good bit of quaint philosophy in the lines of the play, and the effect of the performance upon the youthful auditor cannot be other than good.

The players who impersonated the various characters were all very satisfactory. The scenery was bright and pretty and some of the costumes were quite gorgeous. Between the acts the Children's Orchestra Class of the Joseph Joachim School played a number of difficult compositions. Hereafter the Professional Children's Orchestra will play at the performances. The Forest Ring will be presented every afternoon at three o'clock.

Star—The Flaming Arrow.

Melodrama in five acts, by Lincoln J. Carter. Produced Dec. 17.

Black Eagle	Chief Ga-Ne-Gue
Rainbow	Chief Red Flash
Colonel Fremont, U. S. A.	Charles Charles
Mary	Nina Paul
Lieutenant Brightly, U. S. A.	Louis Fierce
Sergeant True	M. D. Gould
Senor Pasedo	Wilbur Collins
Snowball	Guy Hackney
Jerry	Edmund F. Kreyer
Belinda	Lou Ripley
White Eagle	Go-Won-Go Mohawk
Moon Dog	Chief Kenlockety
Fire Snake	Corn Planter
Rain Cloud	Shongo
Red Bow	Turkey

The Flaming Arrow, a five act melodrama by Lincoln J. Carter, was presented at the Star Theatre last week by a company under his management, with Go-Won-Go Mohawk as the star.

The play is rather tame compared to some of Mr. Carter's other melodramas, but a conventional plot, that will bear much analysis, is told with fairly good effect, and the picturesque setting adds to the interest. The scenes are laid about a Western frontier fort. The star plays a male role, that of White Eagle, a young Indian, in love with Mary, daughter of Colonel Fremont, commanding at the fort. Lieutenant Brightly, and Senor Pasedo, a Mexican, both villains, also love Mary. Brightly turns traitor and incites the Indians to revolt. Then he abducts the girl, but White Eagle follows and rescues her. In the end both villains are discomfited, and all ends happily.

Go-Won-Go Mohawk has a pleasing presence and acts with spirit. Her costumes were handsome and she cut a fine figure when she entered on horseback. Nina Paul was a pleasing Mary. Wilbur Collins did effective work as Pasedo. Louis Fierce laid on his villainy with good results, but his bearing was anything but military. Guy Hackney, Lou Ripley, and Edmund F. Kreyer created laughter in comedy roles. The rest of the cast was composed of Indians, who acquitted themselves creditably.

The scenery was well painted, but the stage-management and other details might have been improved. The audience applauded freely, though they were rightly amused when the orchestra played couchee-couchee music for an Indian war dance.

Third Avenue—The American Girl.

Melodrama in four acts by H. Grattan Donnelly. Produced Dec. 17.

Ross Bolter	George F. Hall
Samson Craft	Fred A. Sullivan
Philip Devon	G. Alanson Lessey
Sir John Balfour	Frank Auburne
James	G. Frank Weatherley
Snapper	Frank Wilson
Jasmine	Olive North
Twister	Frankie St. John
Lady Derwent	Millie Stevens
Laura Derwent	Dorothy La Mar
Roy Devon	Grace Russell
Virginia Devon	Daisy Stampe

H. Grattan Donnelly's melodrama, The American Girl, was presented last Monday evening at the Third Avenue Theatre for the first time in New York. The play is by no means new, however, as it was produced in San Francisco five years ago, and since then has had the advantages of travel. During this period it seems to have kept up with the times, for the performance last Monday was sufficiently up to date to please a large audience of East Side playgoers, whose tastes are nothing if not contemporaneous.

The play is conventional in plot and incident, except for the fact that it combines melodrama and farce in rather an unusual way. The principal character is Ross Bolter, an energetic and decidedly farcical American, who in the first act is a penniless barnstormer and in the succeeding acts a prosperous manager. The serious story of the play concerns Jasmine, a brave American girl, and her English husband, Philip Devon. At Beechdale Farm, in Virginia, Devon, who is an artist, courts and secretly marries Jasmine. A letter from England, concerning certain estates to which he is heir, takes him to London. He loses track of his wife through the instrumentality of Samson Craft, a very villainous villain, and becomes a famous and wealthy landscape painter in England. Jasmine, with her two children, goes to London in search of him. Thither also, on various errands bent, drift the other persons of the play. The second act takes place in the home of Sir John Balfour, in London; the third in Jasmine's humble lodgings in the same city, and the fourth at Derwent Castle, in Scotland. Despite the constant and ingenious efforts of Craft, the husband and wife find each other through the efforts of Jasmine to dispose of a picture that was painted by Devon during their honeymoon, and they are at last reunited.

George F. Hall as Ross Bolter displayed his familiar comic abilities to good advantage, and his sprightly performance made a great hit with the audience. Frankie St. John was equally successful as Twister, an American girl, who begins her career as a servant and later becomes a music hall star in London. The specialties in the way of songs and dances introduced by Mr. Hall and Miss St. John were very bright and amusing. G. Alanson Lessey as Philip Devon was earnest, but rather too lugubrious, and the same may be said of Olive North in the role of Jasmine, the heroine. The other parts were well played, and the two children in the cast, Grace Russell and Daisy Stampe, were successfully precocious. This week, The Sleeping City.

Garden—Bernhardt-Coquelin.

Sarah Bernhardt and Constant Coquelin revived Sardou's La Tosca on Dec. 17, Mme. Bernhardt scoring, of course, a prodigious triumph by her impersonation of the title part, while M. Coquelin hardly realized the role of Scarpia, which is distinctly out of his line. The great actress' full power is shown with magic force in her La Tosca, but the comedian's admirable art was shown quite unfitted to the portrayal of the principal male role.

Again did Mme. Bernhardt amaze by her superb work on Tuesday as Camille, and M. Coquelin satisfied completely as Pere Duval—two performances quite familiar to a majority of local playgoers. The distinctly novel feature of the evening was the excellent Armand Duval of M. Deneubourg, who has proved himself a fine actor and who was one of the best Armands that we have seen.

These plays filled out the week. This week the bill is Hamlet, with Mme. Bernhardt in the title-role and M. Coquelin as the First Gravedigger.

American—The Silver King.

The stock company revived The Silver King at the American Theatre last week to good business. Always a capital melodrama, the play scored well and so did the players. Ralph Stuart took honors as Wilfred Denver, and Isabelle Evesson made a decided success as Olive. First-rate work was registered, too, by Herman A. Sheldon, E. L. Snader, Thomas J. Keogh, Frank Lindon, Terese Deagle and Anna Buckley, while the entire company showed up to much greater advantage than usual. The stage management also waxed better than aforetime.

The worst features of the Monday night performance were the long waits between acts, but one of these was made interesting on this occasion by a very terrible free fight in the gallery, whence arose a fearsome tumult. Two men, inspired by liquor, fell upon each other with great fervor and smote one another with ferocity and exceeding effectiveness. Policemen at length led away the howling combatants and the world went on as it went before.

Murray Hill—Never Again.

The Henry V. Donnelly stock company at the Murray Hill Theatre appeared last week in Desvallieres and Mars' comedy, Never Again. The play was revived no longer ago than last season by the organization with nearly the same cast as that of last week, but despite that fact the audiences were large at all of the performances, and the players spoke the familiar lines with freshness and enthusiasm. Henry V. Donnelly repeated his former success as Ribot, and Charles D. Waldron, William Redmund, Walter Allen, Thomas L. Coleman, Dorothy Donnelly and Mrs. Thomas Barry were as satisfactory as before in the other important roles. Laura Hope Crews played Marceline for the first time with the company and her impersonation was extremely sympathetic and pleasing. Susette Jackson did a very clever bit of acting as Desiree, the maid. This week, Little Lord Fauntleroy.

At Other Playhouses.

Owing to the fact that THE MIRROR went to press on Saturday, on account of the Christmas holiday, reviews of the productions of Monday, Dec. 24, will be deferred until next week. The announcements are as follows:

EMPIRE.—John Drew in Richard Carvel is still the bill.

KNICKERBOCKER.—Maude Adams continues in L'Aiglon.

MANHATTAN.—Lulu Glaser, in Sweet Anne Page, will close her engagement here at the end of this week.

METROPOLIS.—The Ladder of Life drew large audiences at every performance last week. This week Neil Burgess appears in an elaborate revival of The County Fair.

HERALD SQUARE.—Arizona is nearing the close of its long and successful run.

CASINO.—Florodora continues.

VICTORIA.—Marie Dressler, in Miss Printt, begins her engagement on Christmas night.

BROADWAY.—Jefferson De Angelis in A Royal Rogue this week succeeds Jerome Sykes in Foxy Quiller.

FOURTEENTH STREET.—The Village Postmaster is announced for this week.

GRAND OPERA HOUSE.—Denman Thompson is the attraction.

CRITERION.—The Gay Lord Quex, with John Hare in the principal role, is still the bill.

MADISON SQUARE.—George H. Broadhurst's latest farce, The House that Jack Built, begins its first New York season here.

GARRICK.—William H. Crane continues in David Harum.

REPUBLIC.—The Sprightly Romance of Marsac is in its last week. Viola Allen opens here next Monday in In the Palace of the King.

ACADEMY OF MUSIC.—James O'Neill will close his successful engagement here in Monte Cristo on Saturday night.

WALLACK'S.—Mary Mannering in Janice Meredith is the bill.

LYCEUM.—Annie Russell in A Royal Family continues.

STAR.—The Brothers Byrne in the New Eight Bells are announced for this week.

BIJOU.—May Irwin continues in her new comedy, Madge Smith.

SAVOY.—Henriette Crosman in Mistress Nell is still the attraction.

REFLECTIONS.

Liebler and Company will produce Leo Ditrichstein's dramatization of "Unleavened Bread," in this city in January. It is said that the production will take place at the Savoy Theatre.

Lottye Wilkins, of the Empire Theatre company, has been engaged by Broadhurst Brothers as leading woman in The Man from Mexico, to take the place of the late Helen Baird. Miss Wilkins will drop her stage name and appear hereafter under her family name, Lottye Hicks.

Arthur Maitland opened this week with the Eastern Christian company, to which he has been transferred, playing the part of Horatio Drake. Mr. Maitland has met with pronounced success in this character.

The wedding of Forbes Robertson and Gertrude Elliott was announced to take place in London on Saturday.

The boycott of workingmen on the new Majestic Theatre, Utica, N. Y., was raised on Dec. 19.

Some six or eight new theatres were constructed on paper in this city last week. One scheme, for a new house to be erected by the Pabst Brewing Company, at Fifty-ninth Street and Eighth Avenue, might possibly come true.

Louis Eagan will remain in New York the rest of the Winter in order to complete a new comedy that will be produced next season. His farce, Where is Cobb, is meeting with success under the direction of Elmer Walters in the West and Charles A. Miller in the East.

Knox Wilson arrived in New York last week to attend rehearsals of The Burgomaster. He will play his original part, Doodle, in the Manhattan Theatre production.

Grace Greswold, now playing Aunt Samantha in The Village Postmaster, will appear, by permission, in Harrison J. Wolf's dramatization of Bernard Shaw's Cashel Byron's Profession on Thursday afternoon at the Herald Square Theatre. The part is Mrs. Skene, a bit in cockney dialect.

An account of the Christmas Festival for the little children of the stage, scheduled to take place at Tony Pastor's on Sunday evening, Dec. 23, will appear in next week's MIRROR.

When Edwin Arden, of Maude Adams' company, fainted during the performance of L'Aiglon Dec. 21, Clayton Legge assumed Mr. Arden's role of Metternich to the entire satisfaction of both audience and company. Mr. Legge had never rehearsed the part.

Ralph Stuart, leading man of the American Theatre stock company, will retire from the organization at the end of this week.

William Griffiths has entirely recovered from his recent illness and has rejoined Richard Mansfield's company.

William Elmer has staged the boxing bout in Cashel Byron to be given at a special matinee at the Herald Square Theatre on Dec. 27. Mr. Elmer will be the Bob Mellish in the cast.

Fritz in New York closed on Dec. 19 and came to New York for reorganization. The attraction will reopen early in January for a tour through the South.

Jane Holly has retired from the stock company at Memphis, Tenn.

The Mormon Wife, a new rural play by Charles E. Blaney and Madeline Merli, is now in rehearsal and will be produced under Mr. Blaney's management on Dec. 29, at Rochester, N. Y.

Mercelia Esmonde is now playing the leading heavy role, Olive De Carteret, in Sporting Life, and is receiving high praise for her impersonation.

The rumor that Anna Belmont intends returning to the stage is without foundation.

Warren W. Ashley has closed with The Heart of Chicago on account of voice trouble.

A base ball game was played at San Francisco, Dec. 11, by teams made up from the Alice Nielsen and Orpheum companies.

John Turton, leading with Rose Melville. * * *

AMATEUR NOTES.

The Cercle Francais de l'Universite Harvard played Crispin Medicin and Un Jeune Homme Presse at Brattle Hall, Cambridge, on Dec. 17 and at Union Hall, Boston, on Dec. 20 and 21. In the cast were A. Champollion, L. Wilmerding, P. B. Haviland, H. Schenk, L. de Koven, R. B. Bowler, F. Watson, F. B. Thompson, E. K. Thorndike, W. D. Haviland, and A. S. Dixey.

Vassar students played Fennel and a burlesque of Pyramus and Thisbe on Dec. 15, the cast including Julia Lockwood, Hannah L. McNair, Barbara Adair, Margaret Mather, Margaret Morehouse, and Harriet Black.

The dramatic clubs of Columbus, Ohio, had an interesting contest Dec. 13-15. The Lyceum Club produced The Octoroons; the Columbus Club, Eagle's Nest, and the Oakwood, The Lost Paradise. The prizes, given by the Woodman of the World, were $75, $50, and $25, and were awarded in the above order. The critics of the local papers were the judges.

The Amateur Comedy Club played The Cabinet Minister at the Berkeley Lyceum in this city Dec. 13-15, the cast including Harrison B. Hodges, Henry Cole Quinby, Charles N. Kent, Jr., Evert Jansen Wendell, Arthur M. Blake, Jacob Wendell, Jr., George D. Cross, John T. Conover, Mrs. James Dunne Livingston, Pauline Cory, Marie Huntington, Mrs. Francis Lansing Pruyn, Mrs. William H. Judson, and Georgie Shippen.

Cinderella; or, The Magic Slipper, was presented at Fort Worth, Tex., Dec. 7 by amateurs under the supervision of Mr. and Mrs. Harry Miller.

ENGAGEMENTS.

Spencer Walker, for The Ivy Leaf.

Emmett C. King, for the Harkins Stock, St. Johns, N. B.

Lynn Pratt, for The Still Alarm.

Kate Benedeau, with Daniel Sully in The Parish Priest.

Edythe Totten, with Alberta Gallatin.

Lottye Hicks Wilkins, for The Man from Mexico.

A CHAT WITH WILLIE EDOUIN.

Willie Edouin was enjoying the luxury of a "dry smoke" in his dressing-room at the Casino when a MIRROR reporter called upon him one night last week. He was made up as Tweedlepunch—ridiculously, almost grotesquely. He rolled his cigar between his lips with an air of enjoyment, as though indulging in a fixed habit. Willie Edouin's cigars are never alight. Perhaps they are property cigars.

When the comedian began to speak he rose from his chair and walked briskly up and down. He spoke very gravely, and the contrast between his manner and his costume was both amusing and uncanny. He was as unlike the Tweedlepunch of Florodora as could possibly be. When, in response to the reporter's questions, he began to talk about himself, it was in a manner amazingly modest—almost shy.

"As you know," he said, "this is my first visit to New York in sixteen years. The town has changed a deal in that time. It is a great deal noisier than it used to be, and that bothered me considerably when I first landed. But I feel quite at home here now, and, of course, I am at home as Tweedlepunch, since I played the part so long in London before coming over. On the night of my last appearance there the audience and the members of the company gave me a good-by that I shall not forget. At the end of the performance somebody started the song, 'For He's a Jolly Good Fellow,' and directly all the people in the theatre joined in. A pleasant incident it was to me, I assure you.

"My 'early career?' Do you want to hear about that? Well—if you like. But briefly. I came of a theatrical family, and was born at Brighton, England, in January 1845. At the age of four I appeared for the first time, and I've been at it pretty steadily ever since. When I was still a mite of a boy I went to Australia, with the rest of the family, and there, as I grew up, I learned the ins and outs of low comedy and pantomime. In the late 'sixties' I sailed for America, landed at San Francisco, and made my American debut there. Shortly afterward, in the year 1870, I became a member of Lydia Thompson's burlesque troupe. A capital company it was, and the style of work was quite in my best line. I played across the continent with the organization, and in June, 1870, made my first appearance in New York, at Niblo's Garden, as Cupid, in the burlesque, Ixion. In those days dancing was my chief forte, and I think I may say that I danced my way into some favor with New York audiences.

"Immediately after the engagement at Niblo's the Lydia Thompson troupe, including myself, sailed for England. I played with the company in London and in the provinces, and in August, 1877, accompanied Miss Thompson on her sixth visit to this country. At the close of that tour I decided to remain in America, and, together with several other members of the Thompson organization, I was engaged by Samuel Colville for his burlesque company.

"In the season of 1879-80 I became principal comedian of Rice's Surprise Party. That engagement put me far enough forward to venture into management. Edouin and Sanger's Sparks company was organized, and we made no little success in Dreams, or Fun in a Photograph Gallery. Later on I got the late Charles H. Hoyt's A Bunch of Keys, and in it made my greatest success. I took the comedy to England sixteen years ago, played it there for a long time, and have since been playing all sorts of comedy roles, in all sorts of comedies, in all parts of England.

"My main idea in coming to America this time was to introduce my daughter, May Edouin, to the New York public. Her career is of far more interest to me now than my own. She is very like my dear wife, Alice Atherton, whose death is deeply mourned.

"Beside my daughter I have fetched over to America a number of plays, that, I hope, may be seen here sooner or later. One is a musical comedy, bearing as a provisional title The Flying Machine. The book is by Barton White, and the score by Gaston Serpette. Then I have in my trunk a rattling comedy called The Jerry Builder. In England a contractor who runs up a flimsy house, with all modern improvements, but with poor foundations and unsteady beams, is called a 'Jerry-builder.' In the course of the comedy, which takes place in such a house, the doors warp, the plaster falls down, the walls twist out of shape, and in the end the whole building collapses. Also I have a play for Miss Edouin, called The Wildflower, that I hope to see produced on this side."

Mr. Edouin eyed his cold cigar reflectively for some moments. "I think that is all there is to tell you," he said. "I have not talked about myself so long at a stretch in many a day."

THE AMARANTH'S SECOND BILL.

In line with the avowed policy of the present dramatic committee of the Amaranth Society of Brooklyn, a comedy was selected as the second opening of the current season by that society. The Senator was the play that packed the Academy of Music on Wednesday, Dec. 12, and provided excellent entertainment. That the committee's judgment was not amiss was amply testified by the splendid performances rendered by the acting corps, pronounced individual hits being scored by several of the members.

In make-up, John E. Irwin had carefully copied William H. Crane, the original Senator, and in other respects gave evidence that he had been a close student of the professional's portrayal. Mr. Irwin displayed a tendency to overact, although on the whole his work was satisfying. The Amaranth has a find in James Pennoyer, who scored the hit of the evening as Sharpless. Another clever bit of character acting was contributed by John Franklin as Silas Denman. Hugo Wintner was fully equal to the requirements of Count von Strahl. Charles C. Sawyer neither looked the part of the Secretary of State nor evidenced any ability to play the role.

Regina May McAvoy must be credited with the best work she has yet done with this society, and as Mrs. Hillary disclosed unusual talent. Annabelle Hill was pleasing as Mabel Denman, though uncertain of her lines at times. Florence King, the embodiment of good nature, made an easy task of jolly Josie, and scored handsomely. Others in the cast were August Oehrichs, Alexander Arnold, Charles King, Caroline James, and Mrs. S. C. Holliday.

COQUELIN AT COLUMBIA.

So great an interest was aroused by the announcement that M. Coquelin, the eminent French actor, would deliver an address at Columbia University on Friday afternoon that the doors were besieged by a throng of people two hours before the scheduled time for the lecture to begin. As a consequence, the students, who came later, found every available seat in the great gymnasium filled and were forced to stand at the back of the hall.

The comedian was escorted to the platform by his personal friend, Professor Brander Matthews, at whose invitation he had consented to appear at Columbia. He was introduced by President Seth Low, who welcomed him as the master of the French stage. Long continued applause greeted the distinguished artist, who spoke for more than an hour on "Art and the Comedian." He argued that the actor was an artist and entitled to a place in the social scheme, just like any other citizen. All the serious reasons which are adduced against the social elevation of the actor, against his entry into the domain of common law, resolve themselves into one, which is purely instinctive. The reason is that there exists in that abdication of his personality, which a comedian makes in order to assume his parts, a sort of abdication, as it were, of his own dignity as a man. In assuming a role not his own, it seems to the public that he has ceased to be himself—to be a man. To this objection there are two answers—first, it is false; second, even if it were true, the actor is not responsible for it and consequently should not suffer from it. It is true that the actor enters into another skin, and enters into it with all his heart, all his talent, and all his courage, even, for on the night of a *premiere* he is a soldier going into battle. He goes into the fight with his ego, a director and a creator. It is with his ego that he makes you shudder, weep or smile—shudder most noble, tears most admirable, smile most human. He does not abdicate, he governs. Up to a certain point he may subject himself; but he never resigns his own individuality entirely, consequently he retains his dignity. He remains a man, and he is, more, an artist. He creates, even when he interprets the dream of a genius like Racine, Corneille or Hugo; he creates when he plays a role invented and outlined by Shakespeare and Molière, who were comedians as well as master dramatists. The object of the actor is, like that of a woman, to please, but in the case of an actor careful of his art, his object is to please by satisfying the noble or delicate instincts of the public.

"In the time of Molière any chance of reconciliation between the actor and the Church became impossible," said the lecturer, "and there is undoubtedly a Tartuffian resentment in the antipathy which the Church still entertains toward us. We are still affected by the anathemas directed against Molière. However, since the death of Molière, to whose body the Church refused Christian burial, there has been an amelioration in our relations. The Church occasionally allows us in her temples, and consents to bury us—perhaps with pleasure—but there still remain many traces of the excommunication formerly pronounced upon the stage. The unworthiness which was for so long considered the appanage of the comedian is still an article of faith with many people, even educated people. In a word, prejudice still exists, though it has been modified by the change in our habits, which became more humane after the revolution."

In concluding, M. Coquelin said: "I plead for my own house. But has that not been done for centuries upon centuries; and could it be expected from me that I should endeavor to diminish the importance, I will even say the necessity, of what some people call the arts of pleasing and what many would like to call the useless arts?"

During the lecture there were frequent rounds of applause and at its conclusion a hearty outburst of approval and admiration.

P. W. L. NOTES.

The Professional Woman's League bazaar recently held at the Waldorf-Astoria closed with $3,000 receipts. One of the most liberal patrons was Lillian Russell, who bought freely at every table. Lord and Lady Francis Hope also patronized the booths generously. Amelia Summerville won the handsome brooch presented by E. M. Gattle to the most popular actress. Miss Summerville received a majority of 225 votes. Lizzie Conway drew the lucky number that won a silver toilet set and Louise Rial captured the Janice Meredith doll. The annual bazaar always calls out many old-time stage favorites. Conspicuous among them this year was Mrs. Whitney (Betty Rigl). Mrs. Charles Montague Ward (Fanny Batchelder) was there also, accompanied by her six-year-old daughter.

Last Monday the League held its December Drama Meeting, with Harriet Webb in charge. The programme included songs by Marie Wainwright; whistling by Louise Truax, and readings by Virginia Jones and Mrs. Webb.

AN HOUR OF OCCULTISM.

At the Hotel Majestic last Wednesday evening Dr. Albert de Sarak, a noted disciple of occultism, was introduced to New Yorkers by his manager, Mrs. Beaumont Packard, who is making arrangements for his appearance at drawing-room and club entertainments in this city during the present social season. Dr. de Sarak is said to be a member of a dozen European and Oriental scientific societies, and it is claimed has been decorated because of his extraordinary powers by various potentates. His demonstrations at his introductory seance were interesting, but were not awe-inspiring. He planted bird seed in a handful of earth and caused it to sprout; he played a game of dominoes while blindfolded, and with the bandages still over his eyes he painted a landscape in oil. The entertainment pleased the audience, and to those who believe in occultism no doubt was very remarkable.

THE ELKS.

Utica, N. Y., Lodge No. 33, enjoyed the first big social session of the season 10. The attendance of visiting brothers was large and a most enjoyable programme was rendered, under the direction of Brother John E. Morgan, chairman of the evening. Robert Fitzsimmons and members of The Honest Blacksmith company, also several members of the Edouard D'Oize company, assisted the local talent.

Huron, S. D., Lodge No. 444, held its annual ball Dec. 14.

Ashland, Wis., Lodge dedicated its new hall on Dec. 5. One hundred and fifty guests were in attendance. The lodge has been in existence eight months, and has about one hundred and fifty members.

Delaware, O., Lodge took in five new members Dec. 14.

A lodge was instituted at Lebanon, Ind., Dec. 4.

Portsmouth, Va., Lodge No. 82, will open a bazar Jan. 15, that will last two weeks.

Baker City, Ore., Lodge No. 238, has over one hundred members; has been organized over four years, and has never lost a member by death.

Annapolis, Md., Lodge No. 622, attended memorial services at Ford's Opera House, Baltimore, Sunday, Dec. 2, as guests of Baltimore Lodge No. 7.

A lodge is to be organized at Stevens Point, Wis., Dec. 26.

The second annual reception of Terrell, Texas, Lodge 472 will be held on Dec. 27.

Anderson, Ind., Lodge, No. 209, dedicated its new home Dec. 6. The lodge has a membership of 260.

Morgantown, W. Va., Lodge, No. 411, gave its annual ladies' social session Dec. 20.

Little Rock, Ark., lodge dedicated its new quarters Dec. 17.

H. W. Taylor, manager; W. R. Todd, W. F. Crocket, W. H. Dendek, and Cyss Gauss, of the Cook-Church company, were initiated into the Bangor, Me., lodge recently.

Vincennes, Ind., lodge instituted Princeton, Ind., Lodge, No. 634, Dec. 11.

At the last meeting of Evansville, Ind., lodge resolutions were adopted sustaining the position of the Supreme Lodge in trying to discontinue the wearing of elks' teeth as a means of saving the elk from extinction.

ON THE RIALTO.

Jimmie Alliger, who was connected for years with the late Frank S. Chanfrau, tells this story of the first visit of Mr. and Mrs. Chanfrau to Texas, about twenty years ago, before Texas was as civilized as it is now. They arrived at Waco and took a hack to the "best hotel." At that time the "best hotel" included on the first floor office, bar, and dining-room, all in one. Clifton W. Tayleure, then manager of the Chanfraus, with Alliger as assistant, registered the party, and stood talking to the proprietor of the hotel when Mrs. Chanfrau's maid came down and told him that the room Mrs. Chanfrau had was on the top floor, that there was no carpet on the floor, and that most of the window glass was out.

Mr. Tayleure turned to the proprietor, asking him why he put a lady like Mrs. Chanfrau, who "owned a palace at Long Branch, had her horses, carriages, and servants," in a room like that? The landlord beckoned back on the bar and said:

"She has her palace at Long Branch? Yes. Carriages and horses? Yes. Servants?"

"Yes, yes," replied Tayleure, becoming somewhat impatient. Then the landlord leaned over the bar, and, looking Tayleure square in the face, said:

"What on earth did she come into Texas for?"

"Something amusing as a related experience, but not so amusing to the victim, occurred to me two or three seasons ago in Colorado," said Manager Smith Turner to a MIRROR man yesterday. "I was making a jump and saw fit to stop in a little town called Breckenbridge. There was a little money in it for the show, and it broke the jump. I was in advance. I arrived in Breckenbridge when due by one of the two trains that break the silence of the town diurnally—one going each way. I found a solitary hotel, kept by a miner, who was landlord, porter, chief clerk, night clerk, bellboy, cook, bottle manipulator, and bottle washer in one, and he did the best he knew how to entertain. I transacted my business, and, that being done, naturally wished to get away. The only train—and thus the train that I wished to take—passed through at 2.30 A.M., and I left a call for that conveyance. I got to bed betimes, for there was nothing doing and I had been up much of late in larger communities, and, as the silence was soporific, I slept like a top. I was awakened at 2.30 by a vigorous knocking on my door.

"'Hey, there! Your train will be in in twenty minutes!' cried the knocker.

"'All right,' I responded. But I heard a noise as of driving rain, and it made me shiver. 'Is it raining?' I asked.

"'Pitchforks—an' it's goin' to be worse,' was the answer.

"'Well, then,' said I, 'I guess I'll wait till the next train,' and I turned over in bed with the comfortable idea of another spell of sleep.

"'No, you don't!' was the salute from the other side of the door; and a fiercer knocking followed.

"'But I'd just as soon wait,' I replied impatiently, and now fully awake.

"'Wall, you can't!' came back; 'an you want to hustle out in a hurry.'

"This was so unusual that I did hustle out in a hurry. Waiting at the door I found the landlord, fuming with anger. 'What does this mean?' I asked. 'Don't you want a guest to stay a little longer with you?'

"'Not this time, mister—you jest make your train.'

"'Why?' I asked.

"'Wall, I'll jes' tell you why,' said the landlord, still angry. 'You can't make no monkey o' me. Here I've been settin' up all night to wake you fer your train, an' if you don't make that train I'll know some mighty good reason why.'

"I left at 2.30."

SPECIAL MATINEE OF CASHEL BYRON.

Manager Shubert, of the Herald Square Theatre, will give the second of his series of special charity matinees of new plays on Dec. 27, when Cashel Byron, a dramatization by Harrison J. Wolfe of George Bernard Shaw's novel, "Cashel Byron—His Profession," will be produced by a cast including Mr. Wolfe, Charles J. Ross, Mabel Fenton, Theodore Roberts, and Mrs. Melbourne McDowell.

A MANAGER ROBBED.

Acting Manager Cannon, of The Evil Eye, was relieved of $700 recently by a sneak thief, who entered his room in a hotel at Wheeling, W. Va.

ENGAGEMENTS.

Marion Mordaunt, for Lost River.

Conrad Cantzen, for Blue Jeans.

Harry Bernard, signed to go ahead of A Child of Fortune.

Albert Froom, stage-manager for In Wall Street.

Lillian Seymour, for The Honest Blacksmith, succeeding Ruth Royal.

By Maurice Campbell for the special Mistress Nell company, opening Dec. 24 at Port Jervis, N. Y.: Agnes Ardeck, for Nell; Mary Greenleaf, for Charles II; Jean Chamblin, for the Duchess of Portsmouth; Forbes Carter, for Jack Hart; Frederick Guest, Buckingham, and Frances Dennison, for Moll.

Dan Daly and Toby Claude, for The Gay Grisette.

William F. Scheller, for the Morey Stock company.

James P. Carr, with My Daughter-in-Law.

D. S. Vernon, as manager for The Angel of the Alley.

Lillian Gerome Martin, Josephine Roberts, Alice Sherwood, Kathryn Clemons, Blanche Douglass, Pickering Brown, John E. Morris, Kenneth Rhobart, Jack Hoyt, Lewis Sloan, William Smith, Thomas Parsons, J. J. Brophy, and George Englehardt, for J. K. Roberts' The Bowery After Dark.

John G. Edwards, to play Philip in Sporting Life.

Joseph Galbraith, Harriette Clavenger, and R. J. Toms, with Harry Corson Clarke in What Did Tomkins Do.

Mr. and Mrs. Horace V. Noble (Tessie Lorraine), for the Chase-Lister company, having closed with the Acme Comedy company.

Maurice Z. Hanau, as musical director, at the Theatre Republic.

Rose Arnton, John Fox, George Davis, Trixie Colman, Harry Clayton, and J. Reinhart, for Evans' Uncle Joshua.

Ernest Lamson, re-engaged for his original role in Courting at Green's.

Ivetta Jewel, for the Rowe-King Stock company, for heavies.

J. T. McEnary, for The Honest Blacksmith.

Edward G. Hinebaugh, as press agent; A. O. Lindbergh, as business manager; O. G. Franke, as treasurer; Richard Moncrieff, as stage director; Edwin Merritt, property man, with Madame Elsie de Tourney, opening at St. Paul, Minn., on Jan. 12; J. J. McDonald, proprietor.

Ida May Park, with Shipman Brothers, for A Cavalier of France.

Edwin Patterson, with Hubert Labadie, having closed with For Her Sake.

Charles Dade, for Lost River (No. 1).

Nellie Lindroth, for seconds and ingenues with Hopkins' Stock, Memphis, Tenn.

Marie Kinzie, to play Kate Burk in A Man of Mystery.

The complete cast of principals in The Burgomaster, to be produced at the Manhattan Theatre Dec. 31, is: Henry E. Dixey, Knox Wilson, William Riley Hatch, Joseph S. Welsh, Beaumont Ralston, James T. Kelly, George E. Robaine, M. W. Lewis, George Town, Harry Murdock, Ada Deaves, Sallie Randall, Eleanor Glusti, Lillian Coleman, Genevra Gibson, and Jeanne Caskie.

Clara Langley, with The Gamekeeper.

Frank Lander, for Cecil Bryant, with Sarah Cowell Le Moyne in The Greatest Thing in the World.

Robert Edeson, Frank Worthing, Ferdinand G. Stachalk, John Flood, George C. Boniface, Alfred Fisher, Charles Newton, James Bennett Sturgis, Henry Stokes, Henry Warwick, Annie Irish, Clara Bloodgood, Madge Carr Cook, Minnie Dupree, Ysobel Haskins, Maud Monroe, Florence Lloyd, and Lillian Eldridge, with Amelia Bingham.

Thomas L. Peters and William Blaisdell, for Wetmore Blair.

Alma Sherwood, as leading woman with The Bowery After Dark company.

W. Charles Patterson, for the Eastern company of Lost River.

GOSSIP OF THE TOWN

Daisy Grogan, who the present season has been praised for her interpretation of Winnie, the soubrette role of Naughty Anthony, will at the expiration of this season sojourn in Milan and devote herself for one year to the study of music, with a view of making her debut in opera. Miss Grogan is but eighteen years of age, and her few years of experience in dramatic roles have been unusually brilliant. She is conceded to be one of the most beautiful young women of her profession. She is a native of San Francisco, Cal., and at the age of fourteen years appeared in that city and on tour in the leading role in a spectacular production of Cinderella. Two years later she appeared to great praise in the part of Loocy Tsing in Francis Powers' First Born, then under the management of George Osborne. At that time the critics pronounced her a miniature edition of May Buckley. After a brief season in repertoire Miss Grogan came under the critical eye of Mr. Belasco, who at once engaged her for the role of Winnie, and he regards her as a very talented young woman. In addition to possessing a winsome appearance and a voice of remarkable sweetness and power, Miss Grogan is also a dancer of merit. Those who are able to judge predict a brilliant future for this young actress.

Margaret M. Lewis, who went to San Francisco with London Life last season, has undergone a serious operation for chronic appendicitis in the MacNutt Hospital and is now convalescent.

Constance Williams is soon to be married to Henry J. Serviss, nonprofessional, of South River, N. J., and will retire from the stage.

H. C. Chatfield Taylor lectured upon Molière at Cornell University on Dec. 17.

The expenses of the recent amateur production of The Strollers in this city are said to have exceeded $8,000, fully covered by the receipts.

Luke Cosgrave is still playing in legitimate roles in Ohio.

Agnes Savin is going to appear as Pitti Sing in a special revival of The Mikado.

Maud Truax, of Harry Corson Clarke's company in What Did Tomkins Do, played the leading role at short notice one night last week and made a hit in it. Her impersonation of Gwendoline Gwynne—her regular part—has been so successful that the role has been considerably enlarged to fit her capabilities.

James Murray, a stage hand at the Harlem Opera House, was locked up on Dec. 15 on a charge of grand larceny, it being alleged that he had appropriated property of players who visited the theatre.

Thomas Hodgeson, agent this season of the Why Smith Left Home company touring in the West, is seriously ill in the hospital at Portland, Ore.

Readers of THE MIRROR will remember note of the work of Colonel W. J. Fife, of Tacoma, Wash., as an amateur actor in that and neighboring cities several years ago. Colonel Fife was active in the Philippines as a soldier, and General Charles King, the well-known soldier-author, who was in command of the First Brigade, First Division, of the Eighth Army Corps, recently said of him: "Colonel Fife is one of the best soldiers and one of the most gifted men that we have in the Philippines. I look upon him as one of the finest officers that I have known in the volunteer service."

Frank Wilstach, after successfully heralding Viola Allen on her tour, has arrived in town and is similarly occupied here.

J. F. Arnold, manager of the Arnold Stock company, has secured a lease of the New Empire Opera House, San Antonio, Tex., and opened it on Dec. 23 as a popular priced house at 10, 20 and 30 cents with three matinees. The Arnold Stock company is the opening attraction, changing plays semi-weekly. Other attractions will be booked for three and six nights to follow.

During Mrs. Sol Smith's recent illness with the grip her role in Sag Harbor was successfully played by Mollie Revel.

The Casino Girl company will sail from England, homeward bound, on Jan. 21, being succeeded then at the London Shaftesbury by The Belle of Bohemia, which company will sail from this city for London on Jan. 7. The Casino Girl probably will be revived here.

Annabel Whitford, scoring now in The Sprightly Romance of Marsac, was a constant visitor at the six day cycle race recently at Madison Square Garden. Many other prominent players dropped in at the Garden every evening after the performances and decided that acting is no harder than riding six day races.

Through courtesy of Manager Fred G. Berger, Mrs. Fanny Addison Pitt has been permitted to retire from Tim Murphy's company to appear in a new production.

Lorle Burns, of Next Door, was married at Youngstown, O., Dec. 12, to William D. Bradley, a non professional.

Charles Tremaine, of the Klark-Scoville company, and Cornelia Allison, non-professional, were married on Dec. 17 at Boonton, N. J.

Margaret Wilkes' tour in The Girl from Calcutta has closed temporarily owing to the illness of T. E. Bridgeland, who, suffering with heart trouble, has come to New York for treatment.

Frederick Warde addressed the students of the Los Angeles High School and the Teachers' Association of that city at two meetings on Dec. 14, his subject in each case being Shakespeare. A silver loving cup was presented to Mr. Warde by the faculty and students.

Marie de Beau, lately leading lady with Alden Benedict's Quo Vadis (Southern), has signed for Marguerite with A. J. Thompson's Ramona, supporting Herbert O'Conner.

The Money King, a new play by [illegible] hill, Jr., and Herbert [illegible] next season, opening at [illegible] in this city Aug. 26. [illegible] A Young Wife [illegible] female role.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Smith and Campbell, comedians, and Florence Bindley, the musical comedienne, who has just returned from Europe, head a bill including Gus Williams, monologist; Crane Brothers, farceurs; Ruby Sisters, acrobatic dancers; Mr. and Mrs. Walter E. Deaves and their marionettes; Herbert and Welling, dancers; Mr. and Mrs. John T. Chick, in Matrimonial Mishaps; Tegge and Daniel, German comedy duo; Williams and Hood, vocalists; Zerreth Trio, grotesques; Retta Curtis, comedienne; George W. Mietts' dog circus, and the vitagraph.

Keith's Union Square.

R. G. Knowles, who has been one of the best paid and most popular comedians in London for several years past, has returned to his native land to play a special engagement over the Keith circuit. He is assisted by Mrs. Knowles, who plays the banjo. Joseph Hart and Carrie De Mar remain for a second week, presenting Dr. Chauncey's Visit. The bill also embraces Tom Nawn and company in Pat and the Genie; Kitty Mitchell, comedienne; Ralph Johnstone, cyclist; the Newsky troupe of dancers, the Bison City Quartette, Musical Dale, the biograph, and stereopticon.

Proctor's Fifth Avenue.

Jean Marcel's living bas reliefs, statuary and tableaux vivants are still the leading feature. James and Rose Finney, natatorial wonders, make their American reappearance. Others are Staley and Birbeck, the musical blacksmiths; John Kernell, comedian; three Dumonds, musicians; Falke and Semon, musical farceurs; Fields and Ward, talkers; Caswell and Arnold, acrobatic duo; Clemence Sisters, vocalists; Paley's kalutechnoscope; Mr. and Mrs. Augustin Neuville, comedy duo, and Ramza and Arno, grotesques.

Proctor's Twenty-third Street.

The Four Cohans head the bill in George M. Cohan's farce, Running for Office. Others are the Sisters O'Meers, who make their American debut in a high wire act; Yorke and Adams, Hebrew impersonators; Sager Midgley and Gertie Carlisle, in After School; Zeno, Carl and Zeno, aerial act; Ethel Levey, singer; Ed. Lateli, musical comedian; Mark Sullivan, mimic; Lazell and Vernon, acrobats; Charles B. Ward, vocalist; Hanley, McGowan and Hanley, comedy trio; May Casta, vocalist, and the kalutechnoscope.

Proctor's Palace, Fifty-eighth Street.

Lydia Yeamans Titus and Clifford and Huth are the headliners of a bill, including Barr and Evans, sketchists; Alice Pierce, mimic; John Donohue and Mattie Nichols, songs and dances; the Mimic Four; the Musical Avists; Linton and McIntyre, comedy duo; McCune and Daniels, comedians, and the kalutechnoscope.

Proctor's 125th Street.

The bill is headed by Sam, Clara and Kittie Morton, singers and dancers; Chauncey Grapewin and Anna Chance, in Above the Limit; the Three Toscarys, acrobats; St. Onge Brothers, bicyclists; Charles Ulrick, barrel juggler; Brennan and Colums, comedians; Budd Brothers; Frank Walbertt; the Young America Quintet; Lawrence Crane, magician; Frank Emerson, comedian, and the kalutechnoscope.

Koster and Bial's.

The holiday attractions are Kita di Lovenza, a French chanteuse, who makes her American debut; Etta Butler, mimic; Dolan and Lenhart, comedy duo; Fred Niblo, humorist; "Jess" Dandy, Hebrew parodist; the Nichols Sisters, comediennes; Mr. and Mrs. Gene Hughes, in A Matrimonial Substitute; the Musical Cohns; O'Neil and Torp, sketchists; Burton and Brooks, comedians; the Holloway Trio, wire experts; Stella Lee, comedienne, and Herbert's dogs.

New York.

The Giddy Throng, Sydney Rosenfeld's new burlesque, is the announced attraction. The cast includes Lady Frances Hope (May Yohe), Mabel Fenton, Amelia Summerville, Mamie Gilroy, Vera Morris, Attalie Claire, Louis Harrison, Daniel McAvoy, William Gould, Frank Doane, Grafton Baker, Charles Prince, Pat Rooney, Joseph Harrington and John Mayon.

Hurtig and Seamon's.

The bill includes the Rossow Midgets, Edgar Atchison-Ely, Blanche King, Hall and Staley, the Toad Judge Family, Ward and Curran, Lawson and Namon, the Young American Quintette, and Charlie Rossow, in his Sousa imitation.

Weber and Fields'.

Fiddle Dee Dee, which now includes burlesques on The Gay Lord Quex and The Royal Family, will run here for some time to come.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Abe Leavitt's Rentz-Santley company have moved down from the Eighth Avenue for Christmas week.

LONDON.—The Bon Ton Burlesquers provide the morning bill.

DEWEY.—Weber's Parisian Widows and the Ogden living pictures make up the bill.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Lydia Yeamans Titus made her reappearance in America after another long and successful tour of the English, Irish and Scotch music halls, and was the star of the bill. Mrs. Titus work is too well known to need extended comment, and it is only necessary to say that she was in her best form and scored the triumph that is always hers. Her wonderful versatility was once more shown, to the great delight of her auditors, and she ran through her list of impersonations, from that of the air-ish prima donna to the delightful picture of the baby, to the accompaniment of enthusiastic applause. She was effectively assisted at the piano, as usual, by Frederick J. Titus, whose sympathetic accompaniments add materially to her work. Fields and Ward came second on the bill and reeled off any number of impromptu jokes, as well as several of the cut and dried brand. The Seven Reed Birds made a hit in The Morning After the Ball. Dave Reed, Jr.'s, sketch, in which the entire family has a good chance to show to advantage. The grotesqueries of the Three Glisandos were much appreciated, especially by the children. Mason, Frances, and Quigg made their first appearance as a trio, and their antics, composed of a variety of odd and amusing bits of business, kept the audience giggling. Billy Link had a string of jokes to tell, most of which are more or less weather-beaten. Ed H. and Kitty Deagon were applauded for their brisk work in a comedy act. Henderson and Ross, sketchists; Daniel J. Harrington, ventriloquist; the Cupontis, jugglers; Willette Charters, contralto; the Razarfs, illusionists; Lou Wells, musician, and the vitagraph were also in the bill.

KEITH'S UNION SQUARE.—Joseph Hart and Carrie De Mar headed the bill and were seen once more in Mr. Hart's funniest farcette, A Close Call. The piece was done with the dash and vim that always characterizes the work of these clever entertainers, and the audience was kept in splendid humor throughout the act. Mr. Hart's songs were heartily encored and Miss De Mar also made a hit with her latest ditties. Her gowns were, as usual, a special feature, and she wears them in a way that shows their best points to advantage. Clayton White and Marie Stuart, assisted by Belle D'Arcy, played a very quick return date, as they were seen here only a few weeks ago. They repeated their hit, of course, and the comedy work of Mr. White, as well as the vivacity and versatility of Miss Stuart, simply captivated the house. McIntyre and Heath, who seem to be spending the greater part of the season in New York city, played The Man from Montana with great success. Frank Bouman and Rose Adelle presented Mr. Bouman's own sketch, The Door Key, with which they managed to win laughs enough to last them until next year. Mr. Bouman has a quiet but very effective method, that invariably scores, and his partner lends him valuable assistance. George Felix and Lydia Barry did The Vaudeville Craze, and, as is their wont, aroused much merriment. Will H. Fox, who spends a good deal of his time in Europe, was pleasantly greeted, and showed his appreciation by giving a very diverting specialty. He was assisted by a well-trained piano, which he uses without the attachments so common with the general run of vaudeville pianocomedians. His patter is quite entertaining and his act made one of the hits of the bill. Foy and Clark, in The Spring of Youth, repeated the hit they have been making for several weeks past on the Proctor circuit. The bill also included Leo Dervalto, the spiral ascensionist; Paulinetti and Pico, the Renton Troupe, Evans and White, Ida Marie Rogers, Thurman, Satsuma, the biograph, and the stereopticon.

PROCTOR'S FIFTH AVENUE.—M. Jean Marcel's living pictures were continued as the chief attraction, and will probably be kept on for several weeks longer, as they have proved one of the greatest successes in the history of vaudeville in this country. No change of subjects was made, but that makes little difference, as the series may be seen many times with increasing interest. The bas-reliefs are especially worthy of praise, and no one who has an appreciation for art should miss seeing them. The laughing hit of the bill was made by Ezra Kendall, who, in spite of his frequent appearances in this city, is always sure of hearty appreciation. No other monologist of the present day can keep his hearers in such a continuous state of good humor as does Mr. Kendall, as he knows what is funny and knows how to say it in a funny way. Lottie Gibson was warmly applauded for her rendition of Max S. Witt's new song, "When the Birds Go North Again." Her other songs were equally well received. Chauncy Grapewin, assisted by Anna Chance, kept the house in a roar with his sketch, Above the Limit. Staley and Birbeck astonished the audience with their instantaneous transformation musical act. They made the change from blacksmith shop to drawing room and back again in less time than it takes to tell it. Dave Genaro and Ray Bailey sang, danced and cake-walked to the entire satisfaction of everybody. The Three Dumonds, who are picking up a few English expressions, won encore for their diverting musical specialty. Horace Goldin's tricks mystified and pleased. He is constantly improving. Other features were the Jugging Johnsons, Charles Ulrick, Conkley and Ruested, the Young America Quintette, Arthur Amsden, Paley's kalutechnoscope, and the stereopticon.

PROCTOR'S 125TH STREET.—The Four Cohans returned to town after a long absence and were given a rousing reception at every performance. Their sketch, The Governor's Son, made a hit of the largest proportions. Yorke and Adams' Hebrew act has been freshened up considerably and they scored heavily. Sager Midgely and Gertie Carlisle were very funny in After School. Ethel Levey was encored repeatedly for her rendition of the latest coon songs. Mr. and Mrs. Augustin Neuville, sketchists; Charles B. Ward, Zeno, Carl and Zeno, Paley's kalateschnoscope, and the stereopticon were also in the bill.

PROCTOR'S PALACE.—Della Fox was the feature in the billing, and her name drew many of her admirers. John Kernell rolled his rich brogue out in thick chunks, with great success. The Olympia Quartette drilled, joked and sang as they have for many years. Falke and Semon played pleasingly and jested agreeably. Clarice Vance was one of the big hits of the bill, and her artistic rendition of new coon songs met with unbounded favor. Caswell and Arnold were also favorites. The bill also included Reed's terriers, Willard Reed, Collins and North, the kalatechnoscope, and the stereopticon.

PROCTOR'S TWENTY-THIRD STREET.—Honors were pretty evenly divided between the Russell Brothers, Clifford and Huth, and Le Roy and Clayton. The three acts gave the patrons nearly ninety minutes of hearty laughter. Lew Sully joked and sang effectively. Alice Peirce's imitations were well received. Fisher and Carroll, in their Irish act, and Conway and Leland, the monopedes, won favor. Other features were the kalatechnoscope, Donohue and Nichols, McCloud and Melville, Maxwell and Dudley, May Evans, Marie Rose, and the stereopticon.

KOSTER AND BIAL'S.—Gertrude Haynes and her Choir Celestial presented their entertainment, which is especially appropriate for this season. The pretty new scenery which Miss Haynes has provided makes the specialty even more effective than before. James F. Dolan and Ida Lenhart, who have been in the far West for several weeks, were heartily welcomed and scored a hit in A High-Toned Burglar. Maxwell and Simpson's illustrated songs were encored. Calcedo's wire act aroused great enthusiasm. Herbert's dogs pleased the youngsters. Tim Cronin's act went with a rush, as usual. Williamson and Stone, McBride and Goodrich, Lawrence and Harrington, the Donovans, and Sharp and Flatt were well received. Others were Bickell and Watson, Stella Lee, and Clara Holliday.

HURTIG AND SEAMON'S.—Isabelle Urquhart and Gerald Griffin put every one into good humor with the bright sketch, Even Stephen. Both players were in excellent form and made decided hits. James O. Barrows, John Lancaster and company shared the honors in Tactics, which holds its own extremely well. O'Brien and Havel's acrobatic comedy won laughs. The Scotch ballads sung by Louise Gunning called forth enthusiastic encores. Ed Latell joked and played the banjo in his usual effective style. The Three Deltorellis, Clark and Angeline, and Cobb and Edwards were also in the bill. The Two Judges were forced to retire after Tuesday, on account of an accident described elsewhere.

NEW YORK.—Filson and Errol made a hit in A House Divided. Idn Mulle's specialty was well received. The holdovers, including Violet Friend, Emma Carus, Pat Rooney and Mayme Gehrue, Grafton Baker, Idn Fuller, together with the bullets, helped to entertain.

The Burlesque Houses.

MINER'S BOWERY.—Al. Reeves' company entertained last week.

LONDON.—Queen of the Orient offered a capital bill to large attendance.

MINER'S EIGHTH AVENUE.—Abe Leavitt's Rentz-Santley company amused the West Siders.

OLYMPIC.—The Trocadero Burlesquers repeated the hit made earlier at the London.

DEWEY.—The City Club Burlesquers entertained large audiences. A special feature was a new series of living pictures, put on by the house management, which will probably be kept on for the rest of the season. The pictures were posed by Albert Operti, and include the following subjects: "Vision of the Cloister," "Christmas Night," "Damnation of Faust," "Bouquet of Flowers," "The Sculptor's Studio," "The Cellist's Dream," "The Blue Grotto," and "The Deluge." The pictures seemed to find great favor, and many of them were loudly applauded. Hits were made in The City Club portion of the entertainment by Larry E. Lund, the clever character comedian; Dolph and Susie Levino, Fanny Everett, Bessie Lamb, Charland and La Pearle, and Crimmins and Gore, who are extremely good. Satan's Will and The Sultan of Ballancho were the burlesques.

NEW SKITS AT WEBER AND FIELDS'.

Burlesques on The Gay Lord Quex and The Royal Family. Book by Edgar Smith; music by John Stromberg. Produced Dec. 20.

The Gay Lord Quex	De Wolf Hopper
Prince Victor Constantine	Fritz Williams
King Louis	Lou M. Fields
Prince Ferdinand	Joseph M. Weber
Queen Ferdinand	David Warfield
Baron Grogstein	John T. Kelly
Tipit	George Ali
Princess Angela	Lillian Russell
Sophy Fullgally	Fay Templeton
Flossie	Bonnie Maginn
Dossie	Allie Gilbert
Bessie	Belle Robinson

The travesty on Arizona, which made up the second part of the entertainment at Weber and Fields', was replaced on Thursday evening last by burlesques on The Gay Lord Quex and The Royal Family. The whole entertainment was brought under the title Fiddle Dee Dee, and the new material was labeled Exhibit II. The original Fiddle Dee Dee is so good that no change was deemed necessary, and the new addition was attached as a second act.

The scene is laid in a garden, with an immense tree, such as is used in The Royal Family, at the Lyceum, and the fact that the travesty on the great scene in The Gay Lord Quex had to be played out of doors did not pause the author at all, as it enabled him to add some funny bits of business, which would have been impossible had an interior been used. Fay Templeton, as Sophy Fullgally, and De Wolf Hopper, as Lord Quex, held the stage for fifteen minutes, doing a burlesque on the manicuring and boudoir scenes in Mr. Hare's play, and laughter was frequent and hearty while they were on. Miss Templeton was at her best in an imitation of Miss Ivan Brugh, and she worked up the emotional business so well that the audience broke into prolonged applause almost before she had finished her lines. It is the best thing she has done since she mimicked Annie Russell as Catherine. Her song, "I'm a Respectable Working Girl," brought down the house. Mr. Hopper did not distinguish himself particularly as Lord Quex, and his song, "That's About the Size of It," did not help him in making a hit. The hit of the evening was a song and dance, modeled on the one in Florodora, done by Joseph Weber, Lou Fields, David Warfield, Bonnie Maginn, Allie Gilbert, and Belle Robinson. The music is very pretty and the lines and business are funny in the extreme. The success of this song will probably show the management the advisability of having more work of this kind in future productions.

The travesty on The Royal Family was better than the Quex burlesque. David Warfield, as Queen Ferdinand; Lou Fields, as King Louis, and Joseph M. Weber, as Prince Ferdinand, went through a banquet scene that was excruciatingly funny. The make-ups of Warfield and Weber kept the audience laughing for several minutes after their entrance. Lillian Russell had little to do but look pretty in a very stunning outing suit, with a hand-painted waist that drew the attention of every woman in the house. Her song, "Fads," was only fair.

A feature of the occasion that deserves more than passing notice was the appearance of Fritz Williams in the part originally rehearsed by Charles J. Ross. Mr. Williams was borrowed from his manager at two o'clock in the afternoon, and was as easy and nonchalant as though he had been playing the part for several weeks. He fell right into the ways of his fellow burlesquers without any slips, and made a genuine hit. John T. Kelly, as a typical New York policeman, had some good lines and won laughs with them. The chorus was in fine form, as usual, and due credit must be given Julian Mitchell for his effective staging of the new skits. The scenery and costumes were in excellent taste.

Several handsome floral pieces, including a pretty rose-covered parasol for Bonnie Maginn, were handed over the footlights after the final curtain. There were no speeches.

THE EXPRESS NUISANCE.

Many complaints have been heard lately from performers who have suffered severely at the hands of careless expressmen in New York city and elsewhere. Trunks that are expected at a theatre on Monday morning often arrive a day or two late. Even when the distance is only from Brooklyn to New York, it often happens that the baggage arrives too late to be of service for the Monday performances.

This trouble ought to be easy to remedy. The expressmen, who have the exclusive contracts for certain theatres, are frequently overbearing and insulting to performers who do not tip them liberally, and it is more than likely that these delays are arranged on purpose to compel the actors to "give up."

It would not be a bad idea for the White Rats to discuss this matter at their next meeting. If they take a firm stand the expressmen will probably see that it will be to their advantage to attend to their business in a more satisfactory manner.

REOPENING OF THE COMIQUE.

The Theatre Comique, that house of many vicissitudes, was thrown open again last week by a venturesome manager named G. Weil. The place was crowded on Monday evening, and the audience enjoyed themselves hugely. Laughter was continuous from the beginning until long after the end of the performance. People who were present grinned all the way home in the cars, and some of them are probably laughing yet. Their hilarity was not caused by the merit of the performance, but by the innumerable little hitches and incidents that brought forth guffaws that the very funniest entertainment ever put together could not produce.

The hit of the evening was made by a chorus girl in the first row, during the progress of the burlesque L'Onglog. She stood out from the rest like a flash of lightning on a very dark night, and, like Ellie Fay, in another production last season, galloped off with the honors. It was evidently her first appearance on any stage, and the earnest way in which she waved her hands and moved her feet brought down the house. The song, "Down the Line," in which she shone, was encored over and over again, until the Countess Von Ratzfeldt, who was singing the solo part, positively refused to come back. The Countess evidently did not know what was going on behind her, and seemed bewildered at the tumultuous laughter and applause that drowned her voice when she attempted to sing. That chorus girl should have her salary every week regularly, no matter how the wind blows, as she is an unconscious humorist of the very first grade.

The burlesque on L'Aiglon was written by Robert B. Smith, and the music was written by H. T. MacConnell, who also supervised the production. It is not without merit, and there are several very bright spots in it, notably the travesty on the great mirror scene, which was worked out in a very clever way. A burlesque on a song in Florodora was also excellent. The best song in the piece is "My Sweet Magnolia Maid," sung by the Countess Von Ratzfeldt and the chorus. The Countess, by the way, was not the only member of the nobility in the cast, as there was also the Baroness Von Zieber, who is fair, fat, etc. The Baroness played Marie Ulooser, mother of L'Onglog, and she wore her royal robes with true dignity. Her jewelry was wonderfully plentiful, and it is the real thing she is certainly in no immediate danger of want. Emma Siegel must be credited with a genuine hit as Fanny Seltzer. She is very vivacious and seemed to take an intense interest in her work. Sidney Gay, as Metternat, is also worthy of mention, as she showed that she had made a careful study of the mannerisms of Edwin Arden. James J. Cardiff was extremely good in the small part of an Irish policeman. James E. Rome was excessively tiresome as Rainbow. J. P. Cowles, Mark Harrison, Edwin Stockwell, and Sadie Weston were also in the cast. The Countess Von Ratzfeldt, who played the leading role, worked hard and was fairly successful.

The fun began with an ode. Master Newton Sec, a boy soprano, showed a fair voice, but seemed frightened almost to the verge of collapse. Siegel and Littlefield did a brisk song and dance act. The Stockwell Quintette sang fairly well, but their comedy attempts were very crude. The Baroness Von Zieber sang nicely and was accorded a genuine encore. James E. Rome and Marguerite Ferguson presented Mr. Protz, the floorwalker, when would be good if some of the old-fashioned conundrums were cut out. Jack Ingram and Ingram delivered their illustrated song act, with many variations, which caused the audience to giggle at the wrong time. They should abandon "The Holy City," which is a song utterly unsuited for illustration with the stereopticon. The pictures shown with this song are in very poor taste and the team should confine themselves to the good old songs of home and mother and the erring daughter. The *piece de resistance* of the bill was a sketch called The Model, done by John Morrison. It was billed as a "thrilling dramatic sketch," but the acting of the star and her support, as well as the lines and situations, kept the house in convulsions. The star was heavily draped throughout the act, and the only posing she did was to sit on a lounge, holding a white dove above her head. This was supposed to represent "Peace."

Between the acts a man came out and made a speech announcing the policy of the new management. He stated that the performances would be clean and adapted to the amusement of ladies and children. He invited those present to come again and bring their wives, sisters and even their mothers-in-law. He referred feelingly to the late Sam T. Jack, who had left memories behind him which the present management hoped to wipe out. "He is dead," said the speaker, "but let the dead past bury its dead."

When the mistakes have been rectified, and Mr. Weil has the place in good running order, there is no reason why he should not make a success of his venture. Everybody got his money's worth last week, and that is a good deal more than can be said of many other entertainments now running in New York.

ROSS LEAVES WEBER AND FIELDS.

Charles J. Ross was not in the cast of the new burlesque produced at Weber and Fields' Music Hall on Thursday evening last. His withdrawal was caused by his disinclination to attend a rehearsal after the regular performance on Tuesday evening. He claimed, it is said, that he was up in his part, and that there was no necessity for his remaining. Mr. Fields informed him that he must remain or leave the company. He chose the latter course and the managers had to hustle around in lively fashion to get a substitute.

They were fortunate enough to secure Fritz Williams, who took the part on a few hours' notice, and saved the managers the trouble and annoyance of having to postpone the production.

It is rumored that Mr. Ross has not been satisfied with the parts he has been given this season. He and his wife, Mabel Fenton, will return to vaudeville, and as they have not been seen in the continuous houses in several years, their services will probably be in great demand.

CHINESE ENGLISH

When E. F. Albee received a present of the theatre in Providence he received many congratulatory letters, among which was one from the Chinese interpreter who was employed by Mr. Albee to carry on conversations with Ching Ling Foo. The letter is a gem and runs as follows:

MY DEAR FRIEND: I hope that you are very well, and I also presume that Mr. Keith's present you a great gift of his Providence house to you so I am hearty with gladness to congratulated and with future possesions what is good. But I wish that you are still remain friendly to me so I like to do some business with you. But I have an important interview affair with you face to face so I wish if you able to come to Providence or I go over to see you again please accept my kind request with best wish answer me soon.

Your oplige,
M. F. SANG.

A HUNDRED HEARTS.

Elvira Frenceili does not believe in wearing her heart on her sleeve, but she does not mind wearing those of her friends in that conspicuous place. Miss Frenceili has a fad for collecting little silver hearts, and her collection now numbers about one hundred. She has nearly all of them attached to a chain bracket which she wears on her wrist, although it is quite heavy, and takes the greatest delight in showing it to her friends. She also has a few hearts of gold which are fastened to a neck chain. The one she prizes most is a heart-shaped locket, given her by Maggie Cline, which contains a picture of the "Irish Queen."

HARRY MORRIS LEASES THEATRE.

Harry Morris completed negotiations last week for the leasing of the Academy of Music, New Orleans, and will open it on Dec. 30 as a vaudeville and burlesque house. The first attraction will be the May Howard company. The

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

WANTED. FIRST-CLASS ACTS THAT ARE WILLING TO PLAY THREE (3) TIMES DAILY. . . .

FOR THE

F. F. PROCTOR PLAY-HOUSES.

All Such Acts Can Secure IMMEDIATE and FUTURE TIME.

IF THE ACT IS UNKNOWN TO THE PROCTOR MANAGEMENT, IT MUST BE ENDORSED BY SOME REPUTABLE MANAGER.

Apply or write to J. AUSTIN FYNES, General Manager, care Association Vaudeville Managers, St. James' Building, Broadway and 26th St., or at PROCTOR'S FIFTH AVE. THEATRE, N. Y. City.

SILENCE A POLITE NEGATIVE.

INSTRUCTIONS TO ARTISTS BOOKED: Send seven plats of acts; if can open or close in one; EXACT time of acts and of "close in;" billing for newspapers and programmers; and CLEAN PHOTOGRAPHS for LOBBIES TWO WEEKS in ADVANCE OF OPENING DATE AT EACH HOUSE, addressing RESIDENT MANAGER. FAILURE TO COMPLY WITH THESE INSTRUCTIONS WILL SUBJECT ARTISTS TO THE RISK OF CANCELLATION. REHEARSALS MONDAYS, 9 to 11 o'clock, A. M., SHARP.

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Presenting Bill Toddle's Reception.

The Record at Keith's, Boston.

MR. J. K. MURRAY AND MISS CLARA LANE

The longest continuous engagement at Keith's—five weeks.—*Boston Post.*

Will spend Christmas at home—Winthrop Beach, Mass.

January 9—Open Western Tour in Buffalo.

EDWARD F. MILHOLLAND, Manager. Per address, MIRROR.

JAS. F. IDA

DOLAN AND LENHARR

A Record Breaker.

Whoop, Hooray, Merry Xmas to the Bunch.

"Taoro is but one."

ETTA BUTLER

"The only American Mimic."

So say the leading critics.

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Every inch of standing room was taken up. In fact, in J. W. Winton, the Ventriloquist, the management presents one of the most attractive entertainments which has ever appeared at this theatre. His vocal antics are as mysterious as they are amusing, he is a whole show in himself, etc.—*Nashville American, Nov. 30.*

Grand Theatre, Nashville. Specially Engaged.

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Presenting their own original musical novelty.

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ARTHUR J. LAMB

Author of some of the season's greatest successes in Songs and Sketches.

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OF THE WHITE RATS OF AMERICA.

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Presenting the only real rural act in Vaudeville with Special Scenery.

Showing a New Hampshire village by day and night. Beautiful moonlight effects on Mt. Washington. Introducing two of the quaintest characters on the stage, "Uncle Hank and Mandy," in a simple little story of country life, entitled Mandy Hawkins. Singing, Dancing, Humor and Pathos! A beautiful act.

[or White Rats of America.] Address all Agents or DANNY MANN, 224 E. 21st St., N. Y. City.

MR. AND MRS. ARTHUR

SIDMAN

"YORK STATE FOLKS."

"'Course I may be sort o' biased,
But I allus have contended,
That the mobile part o' York State
'S where the Lord at first intended
Plantin' Eden."
—*Charles Newton Hood.*

SPRING OF 1901 BIG PRODUCTION.

MR. AND MRS. HARRY

THORNE

Formerly WILLETT AND THORNE.

AND NOW COMES PITTSBURG

DUQUESNE THEATRE.—Mr. and Mrs. Harry Thorne and company, in an everlasting success, are about as funny in a short sketch as possible. The audience only laughs once at them and that is the entire time they are on the boards. Mrs. Thorne as "Mrs. Oddfish Potts" pictures an ill-tempered woman's rights character that is a portrayal above excellence.—*Pittsburg Leader, Dec. 18, 1900.*

Merry Christmas to All Friends.

Dec. 24, at home, 1522 Glenwood Ave., Philadelphia, Pa.

ARTIE

HALL

The Original "Georgia Coon Shouter."

To Miss Belle Williams:

Would like to call your attention to the fact that I am using some new business in my act. If you get a chance come and see me do it. It may be of use to you.

Very cordially,

ARTIE HALL,
The Original "Georgia Coon Shouter."

JOE. CARRIE

HART AND DE MAR

Keith's, N. Y., this week.

THE CHARMING MUSIC,

VIOLET DALE

"A young artiste who won immediate recognition, deservedly, too, was Miss Violet Dale, who sang and danced most delightfully. Miss Dale wore a gown of novel design and attractiveness and looked charming."—*Philadelphia Inquirer, Dec. 11.*

"The peerless mimic, Violet Dale, now at Keith's gave several successful imitations of prominent actors and actresses. Her best imitation was that of Andrew Mack."—*Inquirer, Dec. 14.*

FRED NIBLO

"The American Humorist,"

Sincerely wishes all friends A Happy New Year.

THIS MEANS YOU.

George W. Monroe

Proctor's 23d Street, Dec. 31; Proctor's 125th Street, Jan. 14; Novelty, Brooklyn, Jan. 28; Proctor's Palace, Feb. 11; Orpheum, Brooklyn, March 4, AND THE REST OF 'EM.

Address R. GRAU, St. James Building, N. Y.

HARRY WALTERS

FEATURED WITH TERRY McGOVERN IN THE BOWERY AFTER DARK.

The Chicago American says: "Mr. Walters' picture of the familiar Bowery Hebrew is artistic and one of the few that does not offend and become tiresome." Next week Academy, Chicago.

Charles Horwitz

(OF HORWITZ & BOWERS).

Charles Horwitz is the author of the most successful sketches and monologues on the Vaudeville stage. The following acts are from Mr. Horwitz's pen: "Mrs. Murphy's Second Husband," for Gracie Emmett and Co.; "A Matrimonial Substitute," for Mr. and Mrs. Gene Hughes. "A Royal Visitor," for Mr. and Mrs. Barry Lupino. "The Financial Question," for Beatrice Moreland. "The Mystery of the Mortgage," for Henry E. Dixey. "Mrs. Jones at Home," for Hilda Thomas, and many others. For terms on sketches, monologues, &c., address

CHARLES HORWITZ, 77 and 79 Clark St., Chicago, Ill.

LONDON "MUSIC HALL,"

The Great English Vaudeville Palace, [illegible] W. C.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

THE SUCCESS OF TWO HEMISPHERES. ALWAYS NEW.

FRED NIBLO,

THE AMERICAN HUMORIST,

En Route with Hyde's Comedians. Koster & Bial's This Week.

MY DATE BOOK: VAUDEVILLE DEBUT AT KEITH'S, BOSTON, JUNE 27, 1898. Followed by 78 consecutive weeks in all the best houses from New York to San Francisco.

SEASON '99-1900. With the BERMAN SHOW.

SUMMER SEASON, 1900.—Eight weeks' engagement at PALACE THEATRE, LONDON, ENGLAND, scoring biggest hit ever made by a single American talking act.

SEASON 1900-01.—With HYDE'S COMEDIANS.

SUMMER SEASON, 1901.—RETURN ENGAGEMENT of twelve consecutive weeks at PALACE THEATRE, London, England.

NEXT SEASON, 1901-02, OPEN for good combination or farce-comedy.

Address care Dramatic Mirror.

theatre is being thoroughly renovated, and when opened it will be under the management of Charles E. ("Parson") Davies, acting for Mr. Morris.

HOW SALARIES HAVE INCREASED.

The value of vaudeville as a preparatory school for certain phases of the legitimate can be fully recognized by a cursory glance at the salary lists of a vaudeville house on Eighth Avenue, which celebrates its twentieth anniversary next season. Vaudeville artists, who were then well paid for their work, have now ascended the scale, and may well look back with satisfaction to those days, when they were receiving a mere pittance compared to their present princely salaries. That the training they received as variety performers has stood them in good stead is evident from their popularity and the positions they occupy at the present day. While some who formerly trod the boards of the vaudeville stage have not deserted it as yet, and some who did have returned to it, there are many who are now stars in the legitimate.

"Take, for instance," said Edwin D. Miner, whose reputation is second to none in the vaudeville branch of the profession, "the salary list for the week of March 4, 1882. You will see that Maggie Cline appeared at the Eighth Avenue Theatre in vaudeville at a salary of $35 a week, whereas now she is in receipt of—I hardly like to say how much." The whole programme on that date is worth recording. It is as follows:

Maxwell and Daisy Norwood, $65; Marr Brothers, $40; McAvoy and Rogers, $80; F. T. Morton, $20; Virginia Trio, $75; Bushnell and Kitty Thomas, $40; Harry Blakely, $20; Maggie Cline, $35; Sid France, $200; Gracie Foster, $6; Lewis Children, $5; Louis Robie, $25; Huber and Alleyn, $30; Eva Byron, $15.

Going further back, you will find the name of John W. Ransone, who was then in receipt of $150. The "continuous" managers will tell you how much his weekly salary is now. The salary list for the opening week at this theatre is of interest. This event took place on November 21, 1881, and the entries read: Vickers and Rogers, $125; Miss Lavenia, $20; Williams and Pickert, $60; McGlone and Lacy, $50; the Carrolls, $100; Magee and Allen, $70; the Ryans, $50; Delanos, $60; Daytons, $60; Lillian Ramsdell, $30; Beane and Gilday, $80; McAvoy and Rogers, $80; the Wesleys, $40.

Maggie Cline was also engaged, but her name is scratched out of the salary list. No doubt she appeared, though, during the week. It will be seen that the Three Carrolls are recorded at $100. Now that they are separated, their weekly stipend must be five times that amount. Coming further on, you will see the names of Filson and Erroll, at $50, whereas $250 would not be too little to value them at now. F. Wilson, at $60, brings up memories and comparisons, as do Hallen and Hart, at $75 for both. The Four Shamrocks were content with $80. If you could obtain the services of even one of them now at four times that amount you would be lucky.

You will have to cross the "pond" to find out how much Dutch Daly and his wife are taking in weekly. In 1882 the former drew just $40. J. W. Kelly, on the same date, January 14, 1882, is credited with $35, while at his death he was earning at least ten times that sum. Ella Wesner, who has retired, and is living in Newark, has $100 opposite her name, while Pauline Batchelder, afterward the famous burlesque queen, played for $80. It is almost beyond belief that a quartette like the famous Horseshoe Four received only $25 for their collective services, but so it appears here on February 11, 1882. Further on still we come to Lillie Western, the instrumentalist, at $40. She is now a feature at, perhaps, five times the salary. Bryant and Saville, too, have more than quadrupled their wages of $40, and poor Pat Rooney, in May, 1882, was delighting his audiences at $150, whereas at his death he was probably earning more than four times that sum.

In the Summer of the same year you will see the name of Billy Carter, at $30. He is now playing dates at, no doubt, five times that salary. Together with him appeared Henshaw and Tenbroeck, at $60. The latter have since appeared with great success in comic opera.

Capitola Forrest, who retired some years ago and married William Misaud, the manager of the Brooklyn Music Hall, began at $20, a tenth of what she received later on, while Cronin and Sullivan are each getting treble the salary they received on July 29, 1882, and which was then, collectively, $50. Pat Reilly is featured at $40. He is now sole owner of the Reilly-Woods Show, and will tell you that he was not sorry to have a chance in those days to appear at a tithe of what he makes now.

Thomas Minco, afterward a burlesque and theatre manager, who died at the Morton House a few months ago, acted for $125 a week, and left an estate worth $500,000. One of the funniest teams in vaudeville, McIntyre, Heath, and Clifton, got collectively $100. Their present net earnings must be at least five times that amount.

In the Casino Girl, in London, you will find Louis Wesley earning an excellent salary. In the year 1882 he got but $30. The farce-comedy star, Anna Boyd, appears at a salary of $30, and among others are Bryant and Hoey, at $150. The latter became famous as Old Hoss in A Parlor Match. Then there were George Murphy and his partner, Shannon. These two had only $60 between them.

P. Daly, at $150; "Fatty" J. Stewart, at $30; Tony Farrell and Jennie Leland, at $30, and the Russell Brothers, at $50, are a few more of the many I could pick out. There are many, many others, whose names would be familiar, but these will suffice to illustrate the advance of the multitude.

These reminiscences will, no doubt, be as pleasing to the artists as to the general public, who will surely delight in seeing how their favorites have arisen to a well-merited eminence.

Vaudeville has changed from what it was in those days, but it is still flourishing. Times have altered, and audiences have altered with them, but, take it all in all, the difference is scarcely apparent. The "sketch" fad has drawn many an artist back to his old love, and there seems to be no particular reason why burlesque should flourish at but one music hall. There are still variety teams, and single turns, and good singing, and excellent dancing, and, if the songs are ephemeral, and the dancing lacks variety, I can find no trace of any lack of appreciation in this generation. In years to come our youths will look back on a list like the above and make comparisons as their favorites climb the ladder to the legitimate, or at any rate rise to prominence in their present line of work.

Vaudeville may not be in the van of amusements, but it serves its purpose, and is none the less appreciated by the immence class to which it caters at the present day than it was twenty years ago.

LA TOUCHE HANCOCK.

BANDMANN IN VAUDEVILLE.

Daniel Bandmann was in New York last week to make arrangements for his vaudeville debut, which will occur in the near future, if the managers look with favor upon his plan. He intends to do The Merchant of Venice, in condensed form, and as Shylock is one of his best parts, there is no good reason why the experiment of Shakespeare in vaudeville should not be tried. Mr. Bandmann retired from the stage several years ago, and has since been engaged in farming and stock raising in Montana. If negotiations at present under way are carried out, it is likely that he will make his appearance on the Keith circuit.

ACROBAT INJURED.

The senior member of the Todd-Judge Family met with a serious injury at Hurtig & Seamon's Music Hall on Tuesday evening last, during the performance. While they were doing their best trick Mr. Judge's shoulder blade was thrown out of joint, and as it was some time before a physician arrived, he suffered intense pain. It is hoped that he will be able to resume work very soon.

VAUDEVILLE JOTTINGS.

The Soldiers of the Queen, the very elaborate ballet, which has had a run of one year at the London Alhambra, may be seen later in the season at the New York.

Albert Kimmons-Prince, the Kansas City whistler, who is touring the globe on his nerve, has gone back home to spend the holidays. He will resume his travels early in 1901.

Master Joe Santley, the boy soprano, who has been receiving flattering notices from the New York press, has been booked over the Orpheum circuit, opening in San Francisco Jan. 6.

It is said that Evans and Mann will take further legal steps in their effort to secure a license for the Circle Music Hall.

Vaudeville acts will hereafter be a feature of the bill at the Temple Theatre, Louisville. The vaudevillians will appear between the acts of plays presented by the Meffert Stock co.

The Elinore Sisters write from Birkenhead, England, under date of Dec. 6, to the effect that they are meeting with great success in The Irish $60. They extend cordial holiday greetings to their numerous friends through THE MIRROR.

Harry Thomson reports that he is doing well on the Kohl-Castle circuit.

Otis Harlan may enter vaudeville in the near future.

Ted D. Marks will have charge of the entertainments next Summer at the Terrace Garden, in this city.

Warren J. Ferguson has been engaged as advance agent for Miner and Van's Bohemian Burlesquers.

The Quaker City Quartette (John Pierl, Harry Ernest, Edward Hanson, and B. S. Carnes) closed with The Ramblers co. at Indianapolis, Dec. 8, and opened at Chase's Lyceum, Baltimore, Dec. 10. They have the Keith circuit to follow, after which they leave for England to open at the Empire.

Little Edna Murrilla, having closed with the Waite Comedy co., is now playing dates and will continue doing so until the end of the season. She was very successful recently at Dockstader's Theatre, Wilmington, Del., and received some very flattering notices from the papers of that city.

Frederick Guest has postponed his debut in vaudeville until the Spring, as he has been engaged for the part of Buckingham in the road co. playing Mistress Nell. Mr. Guest's sketch is called A Satire on Superstition, and it has already been accepted by several managers.

The White Rats will have a "scamper," which is their name for a banquet, on New Year's Eve, at the Hotel Bartholdi. It is expected that 300 people will be present. The organization is also arranging a big open air carnival for next Summer, the proceeds of which will be added to the benevolent fund.

The Concessionaries Club, made up of men who will run the Midway at the Pan-American Exposition in Buffalo next year, entertained several prominent New York newspaper men at dinner in the Buffalo Club on Dec. 15. President H. F. McGarvie, of the Streets of Mexico, welcomed the visitors in a telling speech, and an excellent entertainment was provided. Mr. McGarvie seems to be bound that the Midway will be a brilliant success, and even thus early he is working hard to that end.

A woman sitting in the front row of the balcony of the Duquesne Theatre, Pittsburg, Pa., recently laughed so heartily that one of her gold-filled teeth became loosened and fell to the floor below. The matter was reported to Resident manager Scott, who sent two ushers to recover the truant tooth. No trace of it could be found. The next morning a letter came to the theatre inclosing the tooth, the sender stating that he found it in his coat pocket.

Anna Yale and Emma Fields joined the American Burlesquers for the rest of the season at the Olympic Theatre, Providence, R. I., on Dec. 3. Anna Yale will also work with Jeanette Dupree as originally intended at the beginning of the season.

Richard E. Lynch and Ada Jewell are touring Moss and Thornton's Empire circuit through England, Ireland, and Scotland. They report a flattering success in George H. Emerick's farcical skit, O'Brien's Rehearsal.

Irene and her clever little dog "Zaza" have scored a success with Charles H. Yale's Devil's Auction co., and are now in their twentieth week with that organization. Irene will play the Proctor houses in this city at the close of her season with the Devil's Auction, and will then sail for an extended tour of the European music halls, under the direction of Ted D. Marks.

Mrs. Thomas J. Ryan received a telegram announcing the death of her father on Dec. 17, while she and her husband were playing at Proctor's, Albany, N. Y. She left immediately for Cincinnati to attend the funeral. Mr. and Mrs. Ryan were scheduled to resume work at Shea's Buffalo, on Dec. 24.

William L. Baker has closed with Flanigan's 400 (Eastern), and is playing vaudeville dates. He opened Dec. 17 at the Casto Theatre, Fall River, Mass., and will shortly introduce his new specialty, The Mick in White.

Frankie Melrose has booked several of the leading clubs in New York during Christmas week.

Belberini, a recent importation, gave an exhibition of his powers the other day at Hurtig and Seamon's Music Hall. He swallows red hot pokers and runs hot flatirons over his countenance without seeming to suffer the slightest inconvenience.

Rose Coghlan, during her recent engagement in Chicago, purchased two short plays of Frank A. Ferguson, and will produce both shortly in vaudeville. One is a comedy entitled Business vs. Matrimony, and the other, The Ace of Trumps, is built upon the character of Stephanie in Forget Me Not.

Wesson and Walters will soon produce their new comedy sketch, Her Beauty Doctor, written by Charles Horwitz.

Will H. Morton, the Irish comedian, was specially engaged at the Eckford Club, Brooklyn, N. Y., on Dec. 15.

Saharet, the dancer, recently played a three days' engagement in Graz, Austria, at the King's Theatre as a special attraction. She was to get one-third of the gross receipts and a guarantee that her share would not be less than three hundred gulden a night (about $120). The first night she played to nearly 2,000 gulden and got for her share $280.

Rumors were again current last week concerning an alleged disturbance of the relations between the Eastern and Western divisions of the Vaudeville Managers' Association.

Juanita Thero, the Spanish dancer, who came over to appear in The Giddy Throng at the New York, will make a complete tour of the United States before returning to her native land.

Alderman John Coughlin ("Bathhouse John"), of Chicago, recently sent a copy of his song, "Dear Midnight of Love," to each member of the New York Common Council. A facetious member introduced an elaborate set of resolutions, which were discussed in heated fashion by the Councilmen, and almost caused a riot.

Hudson Everett, who has been an assistant of Madame Adelaide Herrmann for some time, was found guilty on Dec. 14 of converting to his own use some jewelry belonging to his employer. The trial took place in Detroit.

Adele Purvis (nee) received a very tempting offer last week for a London engagement, but was unable

THE
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International Circuit
Theatrical Enterprises.
E. F. ALBEE, General Manager.
Keith's Theatre and Bijou Annex, Boston, Mass.
Keith's Union Square Theatre, New York.
Keith's Bijou Theatre, Philadelphia.
Keith's New Theatre, Philadelphia (now in process of construction).
Keith's Royal Princess's Theatre, London, England (now in process of reconstruction).
The Keith Theatre, Providence; E. F. Albee, Proprietor.
ALL DEVOTED TO MR. KEITH'S ORIGINAL IDEA.
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The best constructed and equipped theatres on two continents. Paying special attention to the entertainment, comfort and convenience of ladies and children.
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AMUSEMENT ENTERPRISES.
F. F. PROCTOR, - - Proprietor and Manager.
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Five Beautiful Playhouses
Devoted to Refined, Continuous Vaudeville.
PROCTOR'S 5TH AVENUE,
28th Street and Broadway.
PROCTOR'S 23D STREET THEATRE,
23d Street, between 6th and 7th Avenues.
PROCTOR'S PALACE,
58th Street, East, between Lexington and 3d Avenues.
PROCTOR'S 125TH ST. THEATRE,
Harlem's Only Refined Vaudeville.
PROCTOR'S THEATRE, ALBANY, N. Y.
All applications for time should be addressed to General Manager J. AUSTIN FYNES, at Proctor's 125th Avenue Theatre, or at the Association of Vaudeville Managers, St. James Building, N. Y. City.

INSTRUCTIONS TO ARTISTS:
Send scene plots of acts; if can open or close in one; *exact* time of act, and of "close in"; billing for newspapers and programmes, and clean PHOTOGRAPHS for LOBBIES, *two weeks in advance of opening date at each house*, addressing the *Resident Manager*. Failure to comply with these instructions will subject artists to the risk of *cancellation*.
Rehearsals—Mondays, 9 to 11 o'clock a. m., *sharp*.

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A BLUE GRASS WIDOW.
WHY WALKER REFORMED
Time Filled to June, 1901.
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PLAYS OR SKETCHES
Communicate with LOUIS EAGAN,
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HAS ARRIVED AND WILL OPEN AT . . .
KEITH'S THEATRE,
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In conjunction with
MRS.
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THE COMEDIENNE,
Kathryn Osterman
"THE WIDOW."
One Big Success.

IRVING BROOKS
ASSISTING
KATHRYN OSTERMAN.
MR. and MRS. NEIL LITCHFIELD
At Keith's, Philadelphia, last week, *The Item*, Phila., Pa., Dec. 4, 1900: "Mr. and Mrs. Neil Litchfield appear in a rural comedy sketch which has the odor of new mown hay. Mrs. Litchfield is particularly clever as the music teacher employed by the country farmer to teach his family."

MINNIE WILLIAMS
AT LIBERTY.
Soubrettes, Boys, Burlesque or Opera. Late of Principal Music Halls, London and Paris.
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Greatest hit at Proctor's Theatres. Last week: Koster & Bial's. Managers, address him at once, 216 East 54th Street, New York.

I write SKETCHES for Vaudeville work
Generally have one or two on hand.
M. H. LINDEMAN, P. O. Box 234, Brooklyn, N. Y.

Engaged for Balance of Season.
STINE AND EVANS
GREAT LAFAYETTE SHOW.
The strength of the company, however, lies in the two clever sketch teams—Williams and Tucker and Stine and Evans. They give, in a clever manner, sketches which hold the audiences throughout, which are presented with unusual ability. The Stine-Evans sketch is farce carried to the point of burlesque, and appeals to the risibilities of the audience from start to finish. There is no lull moment to it, and the two members of the team divide honors equally. *Times-Star, Cincinnati, Dec. 17.*

MR. AND MRS. JOE KEATON
THE MAN WITH THE TABLE.
Doing something for twenty minutes and not much talk, either. I contend that for activity our act can't be beat. Introducing busy Grotesque, Eccentric and Acrobatic dancing, and Comedy that tickles, assisted by LITTLE BUTTER, the smallest comedian. Talk about getting comedy out of a table! Why, we are simply full of splinters all the time. Can open or shut any show. Managers with a run on the bunk are invited to correspond at our vacation address,
624 C STREET, PERRY, OKLAHOMA.

THE FOUR HILLS.
Empire Theatre, Toledo, Ohio.—The 4 Hills are really the hit of the bill, the two little people being especially precocious and pleasing and the moral of the skit admirably adapted to an intelligent audience.—*Toledo Morning Times, Dec. 18, 1900.*
The children belonging to the 4 Hills are bright little mites and the parents of the tiny duo deserve credit for dressing them childishly and not smearing their faces with make-up. They do their act with utter unconsciousness and are particularly pleasing.—*Toledo Daily Blade, Dec. 18, 1900.*
Bijou Theatre, Milwaukee, Wis., week of Dec. 24.

to accept, owing to the fact that she is booked on this side until the end of April. Miss Omri states that a recent announcement in THE MIRROR was directly responsible for the flattering offer from London.

David O'Brien and Henriette Herold open on the Proctor circuit at Albany, Dec. 24. They will open on the Kohl and Castle circuit Jan. 21, 1901, and will also play the Columbia, St. Louis.

Raymond and Mantell will soon present George Taggart's new musical sketch, Willie Off the Yacht. Mr. Raymond was formerly of the Raymond Musical Trio.

Artie Hall intends to sing "I Miss You, Line," a "quiet" song, at the opening of her act hereafter, instead of the noisy affair she has been using. She will continue to sing "I Don't Care What Happens to Me Now."

Nick Long was taken sick with the grip in Albany, N. Y., on Dec. 18 and compelled to give up his engagement for last week and probably for Christmas week. Miss Cotton was also quite ill.

Maude Amber has had to cancel most of her time on account of severe throat trouble. She is now under the care of Dr. Holbrooke Curtis, who has performed two very delicate operations on her throat. She hopes to be able to resume her work at Tony Pastor's Jan. 7.

Charles J. Ross and Mabel Fenton have signed a contract for twenty weeks on the Keith circuit, beginning in October, 1901. They will do travesties on the plays that may be popular at that time.

Mr. and Mrs. Harry Bodworth will spend Christmas week at their home in Philadelphia, after which they will open in their new comedy in white face, A Man of Science, by Charles Horwitz. The title, situations and mechanical appliances have been duly copyrighted.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Boston Music Hall will have its second opening in one season next week. It has been closed for a week, and in that time a complete transformation of the proscenium has been effected. A brick wall has been built, and the arch is beautifully decorated, making an important addition to the artistic effect of the house. For the opening attraction the chief feature is Uncle Eph's Christmas, which is another name for The Origin of the Cake Walk, which was given in New York a year or more ago. The book is by Paul Lawrence Dunbar, and the music by Will Marion Cook, while Ernest Hogan heads the cast. The other features of the bill will be Franka and her lions, Filson and Erroll, Bartell and Morris, Loney Haskell, Barrett and Larned, the Takezawa Troupe, the Glissandos, and the vitagraph.——Johnstone Bennett in A Quiet Evening at Home will head the bill at Keith's, supported by Tony Williams. The other features of next week's bill will be Eva Williams and Jack Tucker, Leo Dervalte, Martinetti and Sutherland, Mr. and Mrs. Tobin, McRae and Wyatt, the Lucados, James Thornton, Horace Goldin, Louise Gunning, Marie Duma, Gavin and Platt, Larry and Annie Emmons, and the biograph.——The Howard Athenæum will have the Streator Zouaves, Eleanor Falk and the eight Jersey Lillies, the Toozoozin Arabs, O'Brien and Havel, Lew Sully, Belle Stewart, Dixon, Bowers and Dixon, Alf. Grant, Imogene Comer, Harris and Walters, the Yamamoto Japs, George E. Alexander, Robinson and Speck, the Dancing Howards, Ed E. and Rolla White, Hayes and Brennan, Marion Sawtelle, and J. H. Martha.——W. B. Watson's Oriental Burlesquers are at the Palace next week.——Harry Bryant's Australian Burlesquers will hold forth at the Lyceum, including Bryant and Saville, Perry and Burns, Nolan and White, Leo and Chapman, Kennedy and Quatrelli, and Perry and Hyland.——The bill this week at Austin and Stone's has been unusually strong, including the five Rosanquets, Hercules Clayton, Tom Kingston's Costers, Wallace Ducre, the Musical Dunburys, Marie Lawton, the Morton Brothers, Nell, Tot and Katie Barlow, Alpine Duo, Howard Sisters, Prince Wentworth, Baker and Bunell, Howard and Harrand, Haight and Dietz, Myra Deane, Major and Mrs. Crigni, the Del Pontas, and the Leroy Family. JAY BENTON.

PHILADELPHIA, PA.—The double bill at Hashim's Grand Opera House, which includes Hyde's Comedians and other features, met with splendid patronage and well deserved their cordial reception. For Christmas week Sig. Perotti and Madame Tavary, in a scene from Faust, with new scenery, augmented orchestra and complete accessories. The bill will include Lew Hawkins, Blocksom and Burns, Laura Comstock, Calcedo, Eickel and Watson, Annie Hart, and the Donovans.——The business at Keith's continues phenomenal, in keeping with the attractive weekly change of programme. J. E. Dodson, in his fine portrayal of Richelieu, is the hit of this week's bill. For Christmas week, Clayton, White, Marie Stuart and co. in Dickey, Pepinta, Katherine Bloodgood (third week), Felix and Barry, Quaker City Quartette, Paulinetti and Piquo, George C. Davis, Carrington and Holland, Howe, Wall and Waters, Renton Troupe, Ramsdell and Arnold, Leonard and Fulton, Satsuma, and biograph.——The Trocadero, with Sam Devere's co., had a splendid week. Mauco's City Club, which inaugurated the season here in August, returns for Christmas week, and will introduce a catchy novelty in the shape of a series of pugilistic encounters participated in by women of the co., who are made up to represent the champions of the various classes. For New Year's week, Grass Widows.——The Lyceum, with Hurtig and Seamon's Social Maids, enjoyed big business this week, all the acts are unique and entertaining. For Christmas week, Henck and Fennessey's Ramblers. Burke Brothers head the co., aided by Raymond and Clark, Dunbar Sisters, Benita and Grace, La Rue, and Devere and Bush.——The Star, with a co. in which Little Egypt heads the list, furnished an attractive programme this week, and drew good houses. For Christmas week, T. W. Dinkin's Vagabonds, with Lillian Washburn, Flo Jansan, Mignani Family, Topack and Steel, Three Nudes, Barrett and Larned.——The Kensington, with Fred Irwin's Majestics, attracted the usual patronage this week. Rice and Barton's co. follows 24.——The Arch Street Museum, with continuous vaudeville, is in the swim, and this the most successful season in the history of the house. For Christmas week, Mrs. General Tom Thumb and her co. of lilliputians, including the Count and Baron Magri, will appear in their play, The Enchanted Statue. Mrs. Tom Thumb, who is now sixty-three years old, has always been a great favorite here. S. FERNBERGER.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): At this popular house where business is always large, another strong bill was given 17-22, with Johnstone Bennett as the headliner. Her sketch, A Quiet Evening at Home, in which Tony Williams assists, is very entertaining. Other notably good acts by Musical Dale, Tom, Hattie and Catherine Nawn, Cushman, Holcomb and Curtis, Pete Baker, Martinetti and Sutherland, Marie Duma, Bessie Munroe, Horseshoe Trio, Leonard and Fulton, Armstrong Brothers, and "The Woman in White" 24-29. Jessie Bartlett Davis, Lillian Burkhardt and co., Tschernoff's dogs, Benita and her "Picks," four Cottrells, Mitchell and Cain, biograph Frances Le Page, Merritt and Rozella, Frank Urban, O'Rourke and Burnett, Dale and Granger, and George G. Marten.——Westminster (George H. Batchelder, manager): Howard and Emerson's New York Girl co. opened to a large house 17 and had a good week. Olio by Anderson and Wallace, Williams and Adams, Livingston Family Kittie Nelson, Kelley and Davis, and Howard and Emerson in A Limited Masquerade. Night Owls 24-29.——Olympic (Spitz and Nathanson, managers): The Gay Masqueraders did a good business 17-22. Hits were made by Swift and Huber, John R. and Lillian Hoover, Halliday and Quinn, Charles and Minnie Sa Van and Harry Smith, Le Roy and Woodford, and Kessner and Reid. Wine, Woman and Song 24-29.——Item: Halliday and Quinn closed with the Gay Masqueraders here 22. Frank Davis joins the co. at Lynn 24. HOWARD C. RIPLEY.

ST. LOUIS, MO.—The Columbia has a good bill week 17. Hilda Thomas and Lou Hall in The Lone Star produce many laughs. Harry Watson's Comedy co. present a clever farce, called The Two Flats. Oscar P. Sisson and Ester Wallace are great favorites, and they score with Love Finds a Way. Thorne and Carleton have a funny act, called The Intruder. Giacinta Della Rocca, the clever young violinist, made many new friends. Hal Merritt and Florence Murdock have a good sketch, the feature being Miss Murdock's character impersonations. For week 24 is Wright Huntington and co., Bachelor's Club, Lotta Gladstone, Clifford and Dixon, Signor Aronis and niece, Winstanley and Sullivan, Lizzie and Annie Daly, Stanton and Modena, Al and Mamie Anderson, Lowenberg Sisters, Adelle Florence Delasco, and the Kinodrome.——The Dewey Extravaganza co. opened at the Fourteenth Street (the temporary home for burlesque) Sunday afternoon to a big house. Manager Butler advertises "Nothing new but the house," which seems to apply as everything moved along as smoothly as it formerly did at Seventh and Walnut. The two Lavines, Lottie Fremont, Lee Belles Zazarro Jordan and Welch, and Weston and Yost scored. Week 24: W. B. Watson's American Burlesquers. The olio: Mildred Murray, the Brothers Lassard, Jeanette Dupre and Annette Yale, Spencer Brothers, Les Ventures, George H. Diamond, assisted by Ed Marsh. New Year's week, Reilly and Woods' co. J. A. NOELTNER.

JERSEY CITY, N. J.—Harry Morris' Twentieth Century Maids co. came to the Bon Ton 17-22 to large audiences. The bill is pleasing and the co. is a large one. The Devil's Holiday introduces George Melville as the clown and good support. The olio has Mahoney and Martin, Hakodate, the Johnson Trio, Idell Pearce and Tillie Lancaster, Marie Teasdale, Meluth and Mamie Conroy, Manola and Marcella, Angelo Eler Stubs in the wind-up with Charles Robson as the Funny Policeman, although Harry Morris is billed for the part. The act novices are neat, and the large chorus works hard. A house full 24-29. The Utopians return 31-Jan. 5.——Dewey Manager T. W. Dinkins estimates his loss through the fire at the Standard Theatre St. Louis [illegible] at $4,000. His co.,

the Utopians, lost two performances, wardrobe and scenery, but opened at Cincinnati 10 with a new outfit. New scenery and wardrobe is now being made here for the co., when it opens at the Bon Ton 31.——Emery Lenhart, stage-manager of the Bon Ton, has built three sets of new scenery, painted by Youngblood for that house.——The house bill for 24-29 at the Bon Ton will include Milton and Dolly Nobles, James Richmond Glenroy, the Clarenze Quintette, Howe and Scott, Bicknell, the Folly Trio, Sisters Dean, Casey and Lechair, and Sullivan and Pasquelena.——George Carr, at present a member of the Queen of the Orient co., has signed to star next season in comic opera.

WALTER C. SMITH.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; F. F. Nash, resident manager): Another big week opened 17, with Idalene Cotton and Nick Long in Managerial Troubles. The former gave imitations of Mrs. Fiske as Becky Sharp, and of Fougere. The Powers Brothers are clever. Others in the strong bill are Linton and McIntyre, Adele Purvis-Omri, Allan Shaw, McCale and Daniels, and Tomb. Christmas week: "The Automobile Girl," Conway and Leland, Josie and Willie Barrows, Seven Reed Birds, Evans and White, and McFayden and Royal.——Gaiety (Agnes Barry, manager): The Tuxedo Club Burlesquers filled out the week 13-15 to good business. The best in the olio were Mae Taylor, Rawson and Baisby, De Forest Sisters, A. C. Lawrence, De Graff Sisters, and Markey and Stewart. European Sensation followed 17-19 to fair business. The features were the burlesques, which were well staged. Ruth Everett, Allen and Allen, Clark and Emmons, and Russell and Richards were among the entertainers. Dark 20-22. High Rollers 24-26. CHARLES N. PHELPS.

INDIANAPOLIS, IND.—The week 17-22 witnessed the inauguration of fashionable vaudeville at the Grand. Large audiences attended the opening performances Monday, and the management believe that their two performances daily will be well patronized. M. C. Anderson is lessee and manager of the theatre, with Mr. Myers as his local representative. There are a number of fine acts in the entertainment. Frank Urban, a good xylophone player; Platt and Sutherland, George Stewart, and the Girl with the Auburn Hair, who was continued from the previous week, were received with favor.——The Empire was well filled to see Little Egypt co. 13-15. Vokaka and Oneita and George Noeman made hits. Mat J. Flynn's Big Sensation co. 17-22 proved pleasing. Phyllis Courtney and Lottie Nelson made a hit. Utopians 24-29.

WILLIAM BLAKEMAN.

CLEVELAND, O. Henck and Fennessy's The Ramblers made a hit at the Star 17-22. In the olio are Raymond and Clark, Dunbar Sisters, Harry and Sadie Fields, La Rue and Virginia, Dora Devere, and William Busch and Burke Brothers. Sam Scribner's Gay Morning Glories 24-29; Weber's Dainty Duchess 31-Jan. 5.——The Christmas offering at the Empire will be a strong one. Besides Lockhart's elephants, which have been here for the past two weeks, the following will be the bill: Abdie Capitaine, Charles T. Ellis and co., Binns and Binns, Johnson and Dean, Boscovitz, Beaves' Marionettes, and Dorothy Morton.——Burlesque will be the feature of the Star for the rest of the season, with probably one or two exceptions. WILLIAM CRASTON.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): The S. R. O. sign at every performance week 17-22, when the Strakosh Opera co. sang a short version of Il Trovatore superbly. Madame Strakosh is a dramatic soprano of note. Payne Clark, Warnick Gaynor, and Amelia Fields made hits with their splendid work. The Wilson Family, Terry and Elmer, Derigney Sisters, Mlle. Flora, the Musical Willards, Westman and Wren, Lavender and Simson, and Lawson and Namean were also in the bill.——Items: The Hungarian Boys' Band gave sacred concert 16 to packed house.——Madame Strakosh was the guest of friends while here 17-22. JANE MAKLIN.

PITTSBURG, PA. Clara Morris Vaudeville co. was at the Duquesne 17-22. The audience was entertained by Miss Morris and F. C. Harriott, in Blind Justice. Mr. and Mrs. Harry Thorne and co. scored a hit. Other good features were "Jess" Dandy, Henry Lee, James Richmond Glenroy, Lillie Western, Sig Hassen Ben Ali's Arabs, Laura Comstock. Next week, The Rays in A Hot Old Time.——The Fads and Follies Burlesquers were at the Academy 17-22. The olio included Shattuck and Bernard, Bennett and Rich, Thompson and Carter, and the Brannigans. Next week, Social Maids. L. W. MENDENHALL.

OMAHA, NEB. The Orpheum circuit's own co. was the attraction at the Creighton Orpheum week 9. The specialty of Severus Shuffer has never been excelled on the local stage. The Newsky Troupe was a novelty that was heartily enjoyed. Others are Cressy and Dayne, Johnson, Davenport, Lorella, Louise Dresser, Jack Norworth, Bertie Fowler, and Weston and Herbert. People were turned away for six nights.——At Miaco's Trocadero Sam Scribner's Gay Morning Glories, supported by a good olio, week 9.

J. R. RINGWALT.

CINCINNATI, O.—The Great Lafayette Show, headed by the well-known artist of that name, is the current attraction at the Columbia. The other names on the programme are Eva Williams and Jack Tucker, James J. Morton, Stine and Evans, Smith, Doty and Coe, Maude Meredith, the Farleys, and Kelley and Ashly.——T. W. Dinkins' Utopians have drawn well all week at People's. Many of the specialties are excellent. The hits were made by Nellie Sylvester and Probol and Euge. H. A. SUTTON.

BALTIMORE, MD.—A first-class bill has been presented at Chase's Lyceum week 17. It included among other features Lillian Burkhart, Henri French, Favor and Sinclair, the Musical Johnstons, Little Elsie, Tom Mack, and Emerson. Della Fox will head the bill Christmas week.——Rice and Barton's Big Gayety co. have held the stage of Kernan's Monumental this week. Sam Devere and co. will be the attraction during Christmas week.

HAROLD RUTLEDGE.

TORONTO, CAN. Shea's (M. Shea, manager): Ugo Biondi was the feature 17, and proved a very clever impersonator. He is a natural comedian, resourceful and magnetic. All the others on the programme have been seen here before, but they make up a good entertainment. The bill includes Binns and Binns, Al. Leech, the Three Rosebuds, Bert Coote, John E. Camp, Abdie Capitaine, the Onrls, Ruth White, and the Knight Brothers. Henry Lee 24.

J. V. McAREE.

MILWAUKEE, WIS. The Bohemian Burlesquers opened at the Star to a good house 16. The burlettas were good, and the specialties were well received. The bill included Fred Wickoff, Sisters Lane, Johnson and Hilliard, the Three Gardners, the Casino Comedy Quartette, and Billy B. Van. The performers worked with great energy and succeeded in winning applause. The Dainty Duchess Burlesquers 23-29.

CLAUDE L. N. NORRIE.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees; M. H. Singer, manager): Phil Sheridan's New City Sports began a week's engagement 16, and are playing to a crowded house. The attractive olio includes Brandon and Clare, Mayer Carrol and Mayer, Craig and Ardell, Mark and Kitty Hart, Josselin Trio, and Kitty Miley. Frank B. Carr's Indian Maidens 23-29. GEORGE H. COLGRAVE.

TOLEDO, O. Empire (J. H. Garson, manager): Dorothy Morton, the Four Hills, the Pasmala Trio, Haines and Pettingill, Carrie Graham, E. F. Reynard, and the biograph formed the bill week 17-23. Business fair.——New Market Theatre (John A. Wise, manager): Kennedy and Edell, Cribins and Moran, the McMahons, and the Teeds, week closing 22.

C. M. EDSON.

MINNEAPOLIS, MINN. Frank B. Carr's Indian Maidens presented an excellent bill at the Dewey week 16 to large business. Le Mar Sisters, Daisy Phillips, Cunningham and Smith, Bill Gordon, Mack and Mathews, and Swan and Barnard gave clever specialties. Miner and Van's co. week 23.

T. C. CAMPBELL.

NORFOLK, VA. Elton (Abb Smith, proprietor): Week 10: Daughters of the Harem. Olio: Haney and Haynes, Edna Chistoper, Rose Donaldson, Mlle. Lotta, Jennie McPherson, Julian Rhodes, Lillie Howard, and Vivian Moore. Week 17: The Irish Judge. Olio: Minnie Fayette, Haney and Haynes, Christopher and Macpherson, Mlle. Lotta, Rosette De Grean, Vivian Moore, and George Robinson. Excellent business; pleasing performances. Auditorium (James M. Barton, proprietor): Week 10: A Hole in the Wall. Olio: Laura Bennett, the Chicks, Alice Donaldson, Vamont and Marquette, Petite Irene Yaeger, Dejue Sisters, Eddie Bell, Charles E. Watson, Bertha Durlan, Henderson and Ross, and Jeannette D'Aville. Big business. Good performances. Week 17: The Baby Elephant. Olio: Alice Donaldson, Vamont and Marquette, Charles E. Watson, Dejue Sisters, Eddie Bell, Annie Chick, Bertha Durlan, Burt and Burt, Laura Bennett, Lane and Sniznette, and Norwood and De Navarro. Big business.

LOS ANGELES, CAL. Orpheum (Eric Pollock, manager): The managerial smile was expansive as he viewed the row of human wall supports 16. The great Waldron was a close second to anything in his line ever seen here and scored a hit. Julius P. Witmark was warmly welcomed and won enough encores to last him on his trip. Marie Dressel and Charles Lothian created lots of laughter by their sketch. Mel Roy Brothers and Brooks were a novelty in front with their knock-kneed act. W. J. Hynes continued to amuse with his songs and monologue. Brothers Mar and Stelling and Revello a zebra held the public for a while and Mayo repeated their first week's success. Pilcanis 17. Pardee Roberts and Wilfred De Sousa, Anna Kennick, and Sisters Kelcey. Dogs Julius P. Witmark was the guest of a box party to see The Dancer's Fate during the Wards engagement.

ROCHESTER, N. Y. Cook (Geary Bros. & H. Meyer, lessees; J. H. Wiggins, resident manager): S. R. O. at every performance week 17-22. The feature of the bill was Marshall P. Wilder, whose legion of friends in this city rendered him an enthusiastic reception and also handsome floral tributes. Classman and Lee, Schuyler Sisters, Mazie and Merritt, Margaret Scott, Dean and Bevins, Denver Marionettes, Howard and Linder, and Arvello. Coming week 24-29: Digby Bell, Herbert Cawthorne, Susie Forrester, La Petite Elsie, Clarice Vance, Marsh and Sartilla, Maywell and Dudley, and W. O. Judge.——Empire (H. C. Jacobs, manager): Rose Hill's English Folly Company to good business 20-22. J. H. Barnes' Dainty Paree co. 24-26.

SPRINGFIELD, MASS. New Gilmore (P. F. Shea and Co., managers): Week 17: Flo Irwin and Walter Hawley, Barr and Evans, Joe and Nellie Doner, Maddon and Wayne, Mullen and Vonder, Hale and Francis, Gilbert Girard, and the kalatechnoscope. Manager Casey has put in an orchestra this week under the direction of L. W. Hardy.——Item: The Auditorium has been dark for a couple of weeks, pending improvements by the new manager, Mrs. Agnes Barry. Robert H. Keller will be resident manager, Messrs. Clark and Potter retiring. Mr. Clark goes on the road with a No. 2 Howard and Emerson co., and Adrian Potter remains with the house as press agent. The first booking under the new auspices is the Victoria Burlesquers 24-29, followed by Gus Hill's Gay Masqueraders 27-29.

FALL RIVER, MASS. Empire (Desmond L. Place, manager): Watson's Oriental Burlesquers did fairly 13-15, and gave satisfaction. The olio included Scanlon and Stevens, Etta Victoria, Mills and Beecher, Evans and Vidocq, Rice Brothers and Hawley, and Leslie Trocadero Burlesquers 24-26.——Castle (Al. Haynes, manager): The biograph outlines all Christmas week. For the first part of the week Halliday and Ward Sisters, Batchelder, Mr. and Mrs. Leon Webber, Tom Mack, Brothers Gloss, and Mable Williams. For the latter half Truth Kary, Fisher and Clark, Masse and Masse, German Sisters, Claudius and Corbin, and Joe Cutting. Rialta appeared all week as the topliner of both cos.

SYRACUSE, N. Y. Grand Opera House (Graff and Shubert, managers): Doherty's poodles and Elizabeth Murray were easily the features 17-22. Others were Mr. and Mrs. Charles T. Ellis, Frank and Don, Buckeye Trio, Scott and Wilson, the Barrows, Mr. and Mrs. Barry, Gray and Judge, the ladder king.——Week 24-29: Gertrude Haynes, Powers Brothers, Willard, Simms and Alnuo Angeles, Sophie Burnham, the Helstons, Gaspard Brothers, and Mazuz and Mazet.

KANSAS CITY, MO. Orpheum (M. Lehman, manager): The Newsky Troupe headed a fine bill 16-22, which included Maw Wentworth and Parri Rosa and co. in A Woman's Dilemma. The Garnellas, James H. Cullen, Crosby and Forman, Mr. and Mrs. Edward Esmonde, The Girl of Quality, and the kinodrome were also here. Business, as usual, excellent.——Standard (Butler Brothers, proprietors): The American Burlesquers 16-22 drew forth adverse local newspaper criticism. Dewey Burlesquers 23-29.

PATERSON, N. J. Filon (Ben Leavitt, manager): Presented Miaco's Jolly Grass Widows 17-22 to good houses. The Widow's Wedding Night put the audience in good humor. The olio, composed of Allen and Allen, Hodge Hayward and Lancaster, Gussie Vivian, Howard and Moore, Lorenz and Halnlin, and Paulo and Dika, was pleasing, as was The Sign of the Red Light, the closing burlesque. Harry Morris' Twentieth Century Maids 24-29.

DES MOINES, IA.—Auditorium (W. P. Chase, lessee; Leon Mooser, manager): Week 10-15: The following drew good houses: Fogarty and Lavigne, Renie Vinton, Harry and Kate Jackson, Moore and Karcher, Morrisey and Cameron, Carmon and Pollock, and the Flying Banvards.——Item: This theatre was closed the fore part of the week on account of damage done by a small fire, but opened on Thursday. Closed 17-21 for repairs.

LAWRENCE, MASS. Casto (Al. Haynes, manager): In the bill 17-19 were The Hollinettis, Baby Alice Lewis, Pickett and Whipple, Henry V. Barnel, Leo Lefarge, Gilmour and Latour, Mardo, and the biograph with local pictures. Business good. 20-22: Mr. and Mrs. Welcher, Louise Loreno O'Rourke and Burnette, Chalk Saunders, Dick and Effie Guise, John Walsh, and the Two Eavens.

SCRANTON, PA.—Gaiety (Harvey R. Long, manager): Ben Ton Burlesquers 13-15. Fine bill. Good houses. Clark, Corbley, Powers and Hyde were well received. Rose Hill English Folly co. 17-19. The olio included Phil McFarland, James Lee, Joseph Sullivan, Carrie Webber, Collins, Catherine Palmer, Allie Willard, and Henrietta Wheeler. Victoria Burlesquers 20-22.

TROY, N. Y. Star (William H. Buck, manager): Gay Masqueraders 13-15: performance and business good. Specialties by Kessner and Reid, Swift and Huber, Leroy and Woodford, John and Lillian Hoover, Halliday and Quinn, and The Savans. European Sensation 20-22.——Item: Buck and Keller have taken the vaudeville theatre at Springfield, Mass. R. H. Keller will be manager.

LOWELL, MASS.—Savoy (C. F. Dempsey, manager): Week 17: Duffy, Sawtelle and Duffy, Winter and Winter, Lyons and Crowley, Eickett and Hazard, Emery and Nodine, the Two Gevers, and Retta Curtis. Good houses. Week 24: Mr. and Mrs. Mack Murphy, Barr and Evans, Hassmer and Olivette, Riley and Hughes, and Ada Arnoldson.

ATLANTA, GA.—Imperial (Frank Binney, manager): A new bill was put on week 17. Carrie and Alfra Brunneck, Grace Mandell, Eva Grant and George Alland, Irene Stewart, Hetta Baudet, John and Alice Earley, Flossie La Fields, Hazel Howard, Mabel Wright, May Thomas, Hazel May Hall, and Binney and Chapman were all well received. Good houses.

ELMIRA, N. Y. Dixie's (Dixie and Anhalt, managers): Bill 17-22: H. V. Fitzgerald, La Neva, Johnnie Johns, Winifred Stewart, Burt Jordan, Crouch Rosa, the Aherns and the Divlescope; business large.——Item: Dixie's and the Lyceum, Binghamton, have joined forces for the presentation of vaudeville. Bills will be exchanged twice a week.

GLENS FALLS, N. Y. Capital (John Donahue, proprietor): Week ending 22: Laura Adelene, Minnie Wilson, Spedden and Herson, Lavarnie Sisters, and Murphy and Allen pleased. Attendance good. Week 24: The three Graces, Clements and Richmonds, Kittie Arthurs, Nettie Herbert, and others.

LOUISVILLE, KY. Buckingham: Jacobs and Lowry's Merry Maidens 16-22. First-class specialties by Devene and Schutz, Josie Flynn, Conroy and Lowry, Ford and Dot West, and Nellie Manly. A feature of the bill was the art pictures. Imperial Burlesquers 23-28.

NEWARK, N. J. Harry Bryant's Burlesquers are at Waldmann's Opera House 17-22. Bryant and Saville, Nolan and White, Perry and Burns, Perry and Hyland, Lee and Chapman, and Kennedy and Quatrelli were well received. Broadway Burlesquers 24-29.

EASTON, PA. Wonderland (Otto Rost, manager): Rice and Barton's Big Gaiety co. 13-15 kept crowded houses in an uproar. The best all around co. of the season. Victoria Burlesquers 17-19 to good business.

BAKER CITY, ORE. Savoy (George Miller, manager): Mamie Perry, Stella Wesley, Emma Whitney, Amy Lawrence, George Trump, Billy McKay, Frank McSorley, and H. P. Clifford attracted good audiences 9-15.

BINGHAMTON, N. Y. Lyceum (Alf. G. Herrington, manager): A. E. Contumier, La Neva, McAvoy and May, Charles Leonard Fletcher, Dick and Effie Guise, and Engel Sumner 24-26.

WEST SUPERIOR, WIS. Gem (W. S. Campbell, proprietor; Clarence Leonard, manager): Week 17: Frank Walsh, Tim Ryan, Castle Sisters, the Coles, Sadie Manning, Prince Paul, and Emily Young.

BROCKTON, MASS. Park (Archie Hoket, manager): Mackie and Walker's Burlesque co. opened for three nights to fair business 17. Mlle. Delmore's dancing was a feature.

MOBILE, ALA. American (Miller and Cox, managers): Week 17-22: J. C. Murphy, Charles and Ada Smith, Hill and Edmunds, and Russell and Dunbar. Business good.

GRAND RAPIDS, MICH. Smith's (Mrs. W. B. Smith, manager): Kings and Queens co. opened 17 for week. The co. is weak. Business is light.

GLOUCESTER, MASS. Dewey (George La Barr, manager): Closed 15, as the city fathers refused to renew the license.

MIDDLETOWN, CONN. McDonough (W. J. Berrie, manager): Bobb's Muslin Rouge co. 27. Victoria Burlesquers 27. New York Girl (return) 28.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Albertus and Bertram Cirque Circelli, St. Petersburg, 1-31.
Arnoldson, Ada Savoy, Lowell, 24-29.
ATKINSON-ELY, EDGAR H. and S., Harlem, 24-29.
Barr and Evans Palace, N. Y. 24-29.
Barrows, Jimmie G. O. H. Washington, 24-29.
Batchelder Sisters Casto, Fall River, 24-26.
Bell, Digby Grand, Rochester, 24-29.
Bicked and Watson G. O. H. Philo, 24-29.
Bicknell Bon Ton, Jersey City, 24-29.
Bindley, Florence Proctor's N. Y. 24-29.
Bison City Quartette Keith's N. Y. 24-29.
Blocksom and Burns G. O. H. Philo, 24-29; Academy, Washington, 31-Jan. 5.
Blodgood, Katherine Keith's, Phila. 24-29; Providence 31-Jan. 5.
Bostock Keith's Providence 24-29.
Brannan and Stone Proctor's 125th St., N. Y., 24-29.
Brennan and Simms Detroit 24-29.
Budd Rice Proctor's 125th St., N. Y. 24-29.
Burkhart Keith's Providence 24-29.
Burnham, Sydney Keith's, Providence, 24-29.
Burt and Burt Proctor's N. Y. 24-29.
Bush Keith's N. Y. 24-29.
Cahill, Lew G. O. H. Philo, 24-29.
Carrington and Holland Keith's, Phila., 24-29.
Casey and Leclair Bon Ton, Jersey City, 24-29.
Caswell and Arnold Proctor's Fifth Ave., N. Y., 24-29.
Cawthorn and Forrester Cook's, Rochester, 24-29.
Chick, Miss and Von Joan Proctor's, N. Y., 24-29.
Clarence, Frederick, Quintette Bon Ton, Jersey City, 24-29.
Claudius and Corbin Casto, Fall River, 27-29.
Clemenzo Sisters Proctor's Fifth Ave., N. Y., [illegible]
Clifford and Burke Proctor's, N. Y., 24-29.
Cohans [illegible] N. Y. 24-29.
Collyer, Eva [illegible] N. Y. 24-29.
Colling, Joe [illegible]
Comstock, Laura G. O. H. Philo, 24-29.
Coote, Bert Keith's, Providence, 24-29.
Costa, Max Proctor's 23d St., N. Y., 24-29.
Courtney, Jessie Orpheum, San Francisco, 24-Jan. 29.
Crane Bros. Casto, Fall River, 24-26.
Crane, Lawrence Proctor's, N. Y. 24-29.
Curtis, Ruth Proctor's, N. Y. 24-29.
Dale, Musical Keith's, N. Y. 24-29.
Dandy, Jess K. and B., N. Y. 24-29.
Davis, Geo. C. Keith's, Phila., 24-29.
Davis, Jessie Bartlett Keith's, Providence, 24-29.
Dean Sisters Bon Ton, Jersey City, 24-29.
Deaves, Mr. and Mrs. Walter [illegible] 24-29.
De Lorenzo, Kitty K. and B., N. Y. 24-29.
DOLAN AND LENHARR K. and B., N. Y. 24-29.
Donohue and Nichols Palace, N. Y. 24-29.
Donovans, The G. O. H., Phila., 24-29.
Doyle and Granger Keith's, Providence, 24-29.
Dumonds, The Proctor's Fifth Ave., N. Y. 24-29.
Eldrid, Gordon H. Olympic, Chicago, 24-29.
Eldridge, Fresa H. and E. Brooklyn, 24-29.
ELMORE SISTERS Empire, Bradford, Eng., 24-29; Leeds 31-Jan. 5.
Elsie, La Petite Cook's, Rochester, 24-29.
Emerson, Frank Proctor's 125th St., N. Y., 24-29.
Esmonde, Mr. and Mrs. Edward Orpheum, Omaha, 24-29.
Falke and Semon Proctor's Fifth Ave., N. Y. 24-29.
FAVOR AND SINCLAIR Detroit, Mich., 24-29.
Felix and Barry Keith's, Phila., 24-29.
Fields and Ward Proctor's Fifth Ave., N. Y., 24-29.
Finneys, The Proctor's Fifth Ave., N. Y. 24-29.
Fisher and Clark Casto, Fall River, 27-29.
Flatow and Dunn Orpheum, Kansas City, 24-29.
Fletcher, Chas. Leonard Lyceum, Binghamton, 24-29.
Folly Trio Bon Ton, Jersey City, 24-29.
Forrester, Susie Cook's, Rochester, 24-29.
Fox, Della Keith's, Providence, 31-Jan. 5.
French, Henri G. O. H. Washington, 24-29.
Gallindo, Orpheum, Kansas City, 24-29.
GARRISONS, THE Nottingham, Eng., 24-29.
Gaspard Bros. G. O. H. Syracuse, 24-29.
GASSMAN, JOSEPHINE Shea's, Buffalo, 24-29.
Girard, Bettina Orpheum, Kansas City, 24-29.
Glenroy, James Richmond Bon Ton, Jersey City, 24-29.
Gloss Bros. Casto, Fall River, 24-26.
Goggin and Davis London, Eng., Jan. 1 to
Gorman Sisters Casto, Fall River, 27-29.
Grapewin and Chance Proctor's 125th St., N. Y., 24-29.
Griffin, Gerald Bijou, Richmond, Va., 31-Jan. 5.
Guise, Dick and Effie Lyceum, Binghamton, 24-26.
Hall, Pauline H. and B., Brooklyn, 24-29.
Halliday and Ward Casto, Fall River, 24-26.
Hanley, McGowan and Hanley Proctor's 23d St., N. Y., 24-29.
Hart, Annie G. O. H., Phila., 24-29.
Hart and De Mar Keith's, N. Y., 24-29.
Hassmer and Olivette Savoy, Lowell, 24-29.
Hawkins, Lew G. O. H., Phila., 24-29.
Hawthorne Sisters Orpheum, San Francisco, 24-Jan. 29.
Haynes, Gertrude G. O. H., Syracuse, 24-29.
Haynes, Jessie Atlanta 17-Jan. 5.
Helstons, The G. O. H., Syracuse, 24-29.
Herbert's Dogs K. and E., N. Y., 24-29.
Herbert and Willing Pastor's, N. Y. 24-29.
Holloway Trio K. and E., N. Y., 24-29.
Howe and Scott Bon Ton, Jersey City, 24-29.
Howe, Wall and Walters Keith's, Phila., 24-29.
Hughes, Mr. and Mrs. Gene K. and E., N. Y., 24-29.
Jacklin and Ingram Comique, N. Y., 24-Jan. 5.
Johnsons, Juggling G. O. H., Washington, 24-29.
Johnstone, Ralph Keith's, N. Y., 24-29.
Jones and Sutton Boston 24-29.
Judge Cook's, Rochester, 24-29.
Kary, Truth Casto, Fall River, 27-29.
Kennell, John Proctor's Fifth Ave., N. Y., 24-29.
Kiebits, Musical Palace, N. Y., 24-29.
Knowles, E. G. Keith's, N. Y., 24-29; Keith's, Providence 31-Jan. 5.
La Neva Lyceum, Binghamton, 24-26.
Ladd and Dreyfus Orpheum, Kansas City, 24-29.
Latell, Ed. Proctor's 23rd St., N. Y., 24-29.
Lee, Stella K. and E., N. Y., 24-29.
Lee, Henry Shea's, Toronto, 24-29.
Leonard and Fulton Keith's, Phila., 24-29.
Le Page, Francis Keith's, Providence, 24-29.
Lewey, Ethel Proctor's 23rd St., N. Y., 24-29.
Lewis, Alice G. O. H., Washington, 24-29.
LISTON AND STANTON Palace, N. Y., 24-29; Litchfield, Mr. and Mrs. Neil Gilmore, Springfield, 24-29.
Long, Nick Olympic, Chicago, 24-29.
McCale and Daniels Palace, N. Y., 24-29.
McEvoy and May Lyceum, Binghamton, 24-26.
Mack, Tom Casto, Fall River, 24-26.
Mallory Bros. and Brooks Orpheum, Omaha, 24-29.
Marcel, M. Proctor's Fifth Ave., N. Y., 24-29.
Marsh and Sartella Cook's, Rochester, 24-29.
Marten, Geo. G. Keith's, Providence, 24-29.
Muscagnos, Three G. O. H., Washington, 24-29.
Masse and Masse Casto, Fall River, 27-29.
Maxwell and Dudley Cook's, Rochester, 24-29.
Mazuz and Mazet G. O. H., Syracuse, 24-29.
Merritt and Rozella Keith's, Providence, 24

[illegible] Secretary of [illegible] preached a note [illegible] noon. "The [illegible] and the [illegible] [illegible] [illegible] exist between church and [illegible] only the theatre but all worldly institutions. He quoted frequently and impressively the Biblical words, "All things are mine." "We may," he said, "so relegate God to the domain of revealed religion, and what have we in this city to-day as a result? Immorality, political corruption, your own pocket every time, a debased press, and a degraded stage as the mirror of it all. The Church made a grave mistake when, three hundred years ago, it cast out its own daughter—the stage. Since then the theatre has been assailed and denounced by many denominations. Puritanism would divert people from art, which is worship, and it turns them to greed. It is true that the stage does deal out infection in spite of the protests of the pulpit and the travesty of the law—all because there is money in it—and an alliance of Church and stage is needed to strive after purity not merely of the flesh, but of the spirit, and to fight covetousness. The Latin races trample upon righteousness and deify beauty, while the Teutonic people trample upon beauty and deify righteousness. We must strive to combine the good and the beautiful, and to cast out the trinity of evils—art for art's sake, politics is politics and business is business."

In conclusion Mr. Bentley referred to Dr. Parkhurst's suggestion, in an interview recently published in THE MIRROR, regarding the establishment of an endowed theatre. He said: "It is a hope of the Alliance that such a theatre may be founded, and I firmly believe that it would quickly demonstrate its power for the good of both religion and art. Furthermore, it is a hope of the Alliance to bring about the establishment of a great national dramatic university from which men and women shall be graduated for the work of interpreting, uplifting and inspiring human life, so that the stage shall no longer be a refuge for pugilists and for women with a past."

The December reception of the Alliance was held last Thursday afternoon in the parish hall of All Souls' Church, at Madison Avenue and Sixty-sixth Street. The Rev. R. Heber Newton, rector of the church and Honorary Vice-President of the Alliance, made the address of welcome, and the Rev. Walter E. Bentley spoke at some length of the rapid increase in the size and usefulness of the organization and of its aims. The entertainment consisted of songs by Dora Rignold, accompanied by Mary Mayfren; a recitation by E. Vivian Reynolds, a song by L. Fielder, all of whom are members of the John Hare company; a harp solo by Helen M. Burr, spoken songs by Augusta Glose, and a recitation by Gustave A. Stryker.

The principal speaker of the afternoon was W. H. Crane, who, after being introduced by Mr. Bentley, made the following address:

"LADIES AND GENTLEMEN.—I have been asked by the Chairman of your Programme Committee to talk to you to-day about the actor's profession. I have told your Chairman that I am not an orator. I don't profess to make speeches. I am exceedingly diffident about making an address to an audience of this character because, as you must know, my business is to speak the thoughts of others rather than my own thoughts. Although from my long experience I certainly ought to be able to talk at least understandingly of my profession—of its difficulties, its pleasures, its rewards and disappointments—I am still, as I say, diffident when I stand here before you. Therefore I am not going to attempt to make a speech, but it will give me great pleasure to try and tell you something of the trials of the young man or woman who enters this profession to make or gain an honest livelihood.

"I believe, to the lay mind, it is generally accepted to be the fact that the actor's life is more one of pleasure than of serious and honest work, but my experience has shown me that the young man or woman who enters the dramatic profession must approach it as seriously and with as absolute an intention of treating it honestly as he or she would any branch of commercial life. I can best exemplify this statement by my own early experience. There never was in my family any person in public life until I, as a boy of eighteen, announced to my family, to their great surprise, and I may say to their horror, that I wanted to go upon the stage. I was fortunately, or otherwise, at that time the possessor of a strong, robust—and I won't say how musical—baritone voice. Becoming acquainted with the members of an almost juvenile opera company they induced me to promise to join them if I could gain my parents' consent. I shall never forget the time when I mentioned the desire to my father. He said: 'No, sir, and don't you mention the subject to me again.' I was crushed for the moment, but being my mother's son I talked to her to such an extent that she finally induced my father to give his consent that I should go as an apprentice.

"I know that a great many young people wish to go to speak, with this young opera company, go upon the stage for the gratification of a certain vanity—possibly conceit. I will tell you of a little circumstance that happened to me one night. I think it was in Providence, that was more beneficial in keeping self-conceit out of my composition than anything that has happened since. I had played a very small part in some piece, and was walking about the office of the hotel wondering if the people really knew that in their midst was a real live actor, when a gentleman stepped up to me, and said: 'Didn't I see you on the stage at the Opera House last night?' I immediately swelled up, but attempted to say, modestly, that he did. He said, 'Have you been with this company long?' I said, 'No, sir; this is my first season.' He said, 'How much are you getting?' I said, 'I am just beginning now, and I am getting nothing a week.' He said, 'Well, I saw you act last night, and I think you are very well paid.' I know there are members of our profession who are subject to what we call the enlargement of the cranium, if they make a distinct success in any one or in various parts, but I know if they had gone through my experience this would not have happened.

"The idea is widely prevalent among those who know nothing of the life behind the footlights that the actor is generally a well-paid and frequently an indolent person; that he earns in a few hours out of the twenty-four an income larger than would be possible in other walks of life. This idea of the income may be true to a certain extent. The actor is, I believe, better paid than in most branches of business life, but that only comes after long and patient study. At the same time the young man or woman must be possessed of what we call the dramatic instinct to achieve success in this profession. The rehearsals are arduous, and, in every well-regulated company, most exacting. The seasons are sometimes short, and every self-respecting man or woman has to live carefully, practise economy and study thrift as thoroughly as if he or she were in a mercantile business getting one-third the salary. This, of course, is rendered necessary by the shortness of the season and the uncertainty of the next engagement. As the man or woman advances in the profession don't imagine that his labors are lighter. His responsibilities become greater, and he must give even more attention until his position is so assured from the good, honest work he has done and the attention he has given it that fear of failure is passed. The intelligent young man or woman who starts in with these attributes generally comes somewhere near the goal that he or she may be striving for, always providing, as I have said, that they have in their composition that one spark which I am pleased to call dramatic instinct. That must be born in one. I have known young men with splendid college educations who have striven and studied as conscientiously as possible without succeeding because they did not have that divine spark without which it would seem impossible to achieve the success they are striving for.

"Now and then we hear of some actor or actress of small experience who makes a pronounced impression by the impersonation of some character—a success so great and the impression so profound that it would seem to be quite contrary to the ideas I have just advanced. Believe me, this success or impression is generally confined to the exposition of that one character. That success is usually ephemeral. It cannot last, because such players lacks experience. They have not given their profession the thought, study, and work which is just as necessary as in any legitimate business in this world. The man or woman to be permanently successful in the dramatic profession must approach it with the same respect that he would approach any other calling that some of you might be pleased to think was more legitimate. The time has gone by for the idle and dissolute and ignorative man or woman to achieve any permanent standing in the dramatic profession.

"I think that, without being egotistical, I may speak of a few personal experiences. Whatever position I may have achieved has been gained by hard and honest work and sincere respect for my calling, and an earnest desire to gain the respect of all those with whom I have been brought in contact. I shall never forget my dear old friend Jefferson's remark some years ago, when I had produced a play, which, [illegible] possessing no great literary merit, still proved quite a measure of popular success, and some one made the remark: 'Crane's luck again.' Mr. Jefferson said: 'Oh, no! Crane's hard work, for if he hadn't acquired the faculty to make this play go, it wouldn't have gone.' I have known what it is to take my part after the performance at night and when I should be called perfect at ten the next morning. I have gone to my room, straight from the theatre, tired and exhausted from long rehearsals and the performance and studied until five or six in the morning. Then I would have a bowl of water with ice in it on the table in which I put my head to keep from going to sleep. I simply knew I was to be perfect at ten o'clock. The fact that I was getting only $20 a week, and that the piece could possibly be played even if I did not appear never entered my mind—and I was perfect. I cannot recollect ever once disappointing my manager during seven years' work. The highest salary I had received during that period was $25 per week, but, ladies and gentlemen, I am proud of that experience. It has shown me the value of honest application. Now, if I do get my leisure when I find a character so congenial as David Harum, I don't believe that those who remember me as a young, struggling, and ambitious member of the profession will begrudge me that leisure.

"In closing I wish to say that I love my profession. I am proud to feel that the intelligent actor and actress of to-day thoroughly appreciate the importance of the positions they are called upon to fill in appearing before the public—a public that is proud to encourage them on the stage and to receive them in their homes. I thank you, ladies and gentlemen, for your kind attention and consideration. I wish that I could have interested you and entertained you better, but as David Harum says to Aunt Polly: 'If I've said anything I'm sorry for, I am willing to be forgiven.'"

After a closing address by F. F. Mackay, First Vice-President of the Alliance, refreshments were served and an hour was spent in general conversation. Among those present besides those who took part in the programmme were Irene Van Brugh, Mrs. Van Aneringe, Grace Griswold, Nellie Bain, Madame Van Klenner, Mrs. Esther Herrman, Rosa Rand, Mrs. Sydney Rosenfeld, Margery Griffiths, Professor and Mrs. Kleiser, the Rev. H. M. Norris, the Rev. Charles Dodd, the Rev. Dr. H. M. Warren, the Rev. R. M. W. Black, the Rev. W. D. P. Bliss, the Rev. J. W. Buckmaster, John B. MacDonald, George D. MacIntyre, George De Vere and Charles T. Catlin.

The Boston chapter of the Alliance held a reception at the Castle Square Theatre, in that city, on the morning of Dec. 18. Representatives of all of the companies playing in Boston were present, and in the large gathering were many persons of social distinction. The receiving party included Mrs. Louise Chandler Moulton, Mrs. Margaret Deland, Lillian Lawrence and Maud Hoffman, and the Rev. Walter E. Bentley was the chief speaker of the occasion. Undergraduates of Harvard acted as ushers. The members of the Alliance witnessed the matinee performance at the Castle Square as guests of the management.

THE STOCK COMPANIES.

The Christmas season in San Francisco will mark the inauguration of a new and thoroughly modern playhouse, the Central Theatre, with a seating capacity of 2,200 and a large stage. Belasco and Thall, managers of the Alcazar Theatre, will control this new stock house, that will be devoted to high-class melodrama. The Heart of Maryland will be the initial attraction. Woman and Wine will follow, and A Daughter of the Million, an English melodramatic sensation, will receive its first American production at this theatre. All the productions will be under the direction of Miron Leffingwell. The management have organized a strong stock company, headed by Howard Hall and Effie Darling, and including Miron Leffingwell, Charles Arthur, Stanley Ross, Clarence Arper, Frank Opperman, Ernest Howell, Louis Belmoure, George Nichols, Grant Wagner, Edward Greenleaf, Herbert Farjeon, Ozn Waldrop, Margaret Marshall, Lillian Bartlett and others.

The Alcazar Theatre Stock company presented week of Dec. 10 Pygmalion and Galatea. Lila Convere was Galatea and gave a careful and painstaking performance. Lorena Atwood as Cynisca also scored. Howard Hall as Pygmalion gave an excellent performance. Edwin T. Emery was a manly Leucippe. George P. Webster as Chysos was pleasing. Mrs. Belmore was Daphne, and Miss Stockwell, Myemie. Ernest Howell and Carlisle Moore were the slaves. Madame Butterfly continues to close the evening's entertainment.

* * *

The Shubert Stock company at the Teck Theatre, Buffalo, N. Y., will close its engagement Dec. 31, and James Neill and the Neill company will begin an extended engagement at that theatre Jan. 8. At the close of the Buffalo engagement Mr. Neill will take his company to Cincinnati for a few weeks, then to San Francisco for twelve weeks. Charles A. Parker, Mr. Neill's manager, is in Buffalo, arranging the details of the company's visit.

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Samuel of Posen was the bill of the Hopkins Stock company at the Grand Opera House, Memphis, Tenn., last week. The production was excellent and marked the advent in the company of Samuel Morris, who played the title-role. Mr. Morris met with instantaneous favor by his natural methods. Fred. Montague, Al. Fremont, and Frederick Julian appeared to their usual good advantage. Joseph O'Meara and Nera Rosa were good in small parts. Nettie Marshall as Mlle. Celeste imparted to this character splendid treatment. Carrie Lamont made all out of the part of Rebecca that could be desired. Jane Holly wore some splendid gowns and appeared to advantage. Earle Stirling and James Hester deserve mention. Nell Gwynne this week.

* * *

The Valentine Stock company closed on Dec. 15 a highly successful season of sixteen weeks at the Academy of Music, Halifax. During the week Hamlet, Romeo and Juliet and Richard III were revived, and Young Mrs. Winthrop was the closing bill, as a benefit to Kate Blancke, who gave a brilliant performance of Mrs. Chetwyn. The house was crowded with a distinguished audience. Miss Blancke was the recipient of many floral offerings, and at the closing performance she was loudly cheered. Richard III was put on by the company for the first time and was interpreted with the excellence that has characterized all the bills. Everett King won a new triumph as Richard, his scholarly, able portrayal creating much enthusiasm. Miss Irving made an excellent Lady Anne, and Charles Hagar and Walter Woodall also were successful. This week the company begins a season in St. John's N. B.

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The New Century having closed, the Jacobs Stock company at the Columbia had the Newark stock field to itself last week, and its presentations of Sapho were well patronized. Maud Edna Hall's portrayal of Fanny Le Grand was commended for its force and finish and for its lack of objectionable features. Carleton Macy as Jean Gaussin, and Charles Hallock as Delechette gave excellent performances. George Neville, Bert Lytell, Eugene Kay and Amy Stone also scored.

Our Cinderella, a spectacular comedy in three acts, by William J. McKiernan, author of The Gunner's Mate, is produced for the first time at the New Century Theatre, Newark, N. J., this week. The scene of the comedy is laid in the mythical kingdom of Altruria. The action of the three acts takes place on Christmas eve and Christmas day. The author makes Cinderella a missing princess of Altruria, and her lover is Prince Fidelis, of Arcady. There is a ballet of the nations in the second act.

* * *

June was the attraction at the Girard Avenue Theatre, Philadelphia, last week, and the members of the Durban-Sheeler Stock company acquitted themselves admirably. Bertha Creighton in the title-role surprised even her most ardent admirers. Walter Edwards as Schackleton scored in all the points of the part. Messrs. Middleton, Willard, Hummell, Bowen and the Misses Muddern, Delaro and Lynn made the most of their respective parts. An elaborate production of Nell Gwyn is being made this week, with Little Lord Fauntleroy in preparation as the New Year attraction.

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William C. Masson, stage-manager of the Shubert Stock company at the Teck Theatre, Buffalo, appeared in The Span of Life at the Baker Rochester, Dec. 10-12, under unusual circumstances. Just after launching the stock company in A Night Off on Monday he received a wire from Manager Shubert, who controls both the Baker and the Teck, to come on and play in The Span of Life, as the leading man had been called away suddenly. Mr. Masson at once went to Rochester, arriving at 5 P.M., and though he had never seen The Span of Life, was almost perfect in his part that night and perfect at the following performances. His work was highly praised. On Thursday he returned to Buffalo and started rehearsals of The Great Ruby.

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Lisle Leigh made her debut as leading woman of the Baldwin-Melville Stock company, at Robinson's Opera House, Cincinnati, last week, scoring a success as Louise de Vere in A Soldier of the Empire.

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The Schiller Stock company, that opened for an indefinite season at the Garrick Theatre, Brooklyn, closed Dec. 17 after a run of six nights.

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Charles Giblyn has closed with the Shubert Stock company at the Teck Theatre, Buffalo, to join the Cummings company at the new Grand Theatre, Salt Lake City.

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Tileston Bryce and Maude Sinclair have been engaged for the Grose Stock company at Her Majesty's Theatre, Montreal.

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Eugenia Hayden has joined the Woodward Stock company, Kansas City.

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Ben S. Mears has been engaged for the American Theatre Stock company in this city.

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Maude Odell, who was to have opened this week in the contralto lead in Rob Roy with the Castle Square Opera company, has been compelled to defer her operatic debut because of an attack of bronchitis. She will appear for next week, however, by special engagement with the Dearborn Theatre Stock company, Chicago, as Antoinette de Mauban in The Prisoner of Zenda, the role originally played by her when James K. Hackett first appeared at the Lyceum Theatre in this city as Rudolf Rassendyll. Miss Odell will make her operatic debut later.

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The Baldwin-Melville Stock company, New Orleans, continues to enjoy big business. The Banker's Daughter was the bill last week and was favorably received. Lucia Moore is playing leads with success, pending the engagement of a new leading woman to succeed Lavinia Shannon.

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The comedians of the Boyle Stock company, Nashville, Tenn., had their innings last week, when Miss Fedora scored the laughing hit of the season. Nadine Winston played the title-role with a dash and spirit that were amazing to her auditors after her opening the previous week in an emotional role like Camille. William Stuart in the light comedy part of Edwin Vane shared honors. Morris McHugh as Simon Rawkins gave a clever character impersonation. James K. Applebee was good as Mowler. William G. Beck with played Bob Lupton in a breezy manner. Belle Gaffney played Mrs. Rawkins with good results, and Nancy Rice as the timid young daughter was all that could be desired. J. Gordon Edwards and Anna Bollinger took a well deserved rest this week. Nell Gwyn will be the Christmas offering.

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Edwin Mordant staged Hoodman Blind, the opening play of the Baker Stock at the Park Theatre, Brooklyn. Mr. Mordant also plays his old part of Jack Yeulett.

LA VIE ET LA MORT.

[An old graveyard near Salem, Mass., lies at the foot of a thrifty orchard.]

Aslant an ancient, grey, and crumbled wall
O'erhung with vines, sweet Nature's soothing pall—
Where lay a grass grown churchyard's dead unwept,
A verdant, blossom-billowed orchard swept.
Each soft, persuasive, timid, whispering breeze
That breathes a sweet entreaty through the trees,
Flings drifts of fragrant petals, white and red,
O'er slumbering graves of long forgotten dead.

The wine of Spring is poured into the May—
Hushing to deeper calm the perfect day:
The clouds swim past, Heaven's pitying arch hangs low
As when Love's grief was new, so long ago.
The sun still shines, bird carols still are sung,
As in that day when Hope and Joy were young.
Life answers life, from tree to mold'ring earth,
"The death of all but gives to all things birth."

SYDNEY FOLER.

MUSIC NOTES.

Lillian Blauvelt sang at the Waldorf-Astoria on Dec. 10, the occasion being Mr. Bagby's fourth "musical morning." Fritz Kreisler and Arthur Friedheim were also in the bill.

Minnie Tracey, late prima donna soprano of the Metropolitan English Grand Opera company, gave a song recital Wednesday afternoon at Mendelssohn Hall. Her programme included a wide range of compositions, running from Gluck's air from Iphigenie to a group of trivial French songs. She sang no less than fifteen numbers, besides responding to several recalls, thus giving her audience ample opportunity to judge of her artistic ability. Her voice is full of power and purity, but her manner lacked repose, due, perhaps, to the fact that she is not as accustomed to appearing on the concert stage as in grand opera. David Mannes added to the pleasure of the recital by several violin solos and two obligatos to Miss Tracey's songs. Isidor Luckstone, as accompanist, did excellent work.

The second concert of the present season of the Boston Symphony Orchestra in this city was given at Carnegie Hall on Dec. 13, with Ossip Gabrilowitsch as soloist.

Mr. and Mrs. George Henschel arrived from Europe last week, bringing along their daughter, who will make her American debut with them in concerts this season.

Brooke's Chicago Marine Band closed its Fall season Dec. 13, and will open for a Winter tour Jan. 9.

The Maurice Grau Opera company stopped off at Lincoln, Neb., on their Eastward way for one performance on a guaranty of $10,000, but the advance sale reached only $4,100, and Mr. Grau threatened to give no performance. After much persuasion, however, the impresario was induced to take the money in hand and give a performance upon assurance that the balance of the guaranty will be paid later.

The Arion Society's second concert of the season was given on Dec. 16, with August Granitzn, Gertrude May Stein, Richard Burmeister, and Julius Schenck as soloists.

Mr. Bagby's second "musical morning" of the present season was given last week at the Waldorf-Astoria with Marcella Sembrich as soloist.

Harold Bauer, the English pianist, made his local debut at Mendelssohn Hall on Dec. 18 at a concert by the Kneisel Quartette.

W. W. Power, who was business manager of Dan Godfrey's British Grenadier Guards' Band in this country last season, will act in the same capacity on the Eastern and Southern tour of "The Kilties," the Scotch-Canadian band of the Forty-eighth Highlanders of Toronto, commencing Jan. 7.

Marcella Sembrich gave her second song recital at Carnegie Hall on Dec. 11.

Sam Franko's American Symphony Orchestra gave their second concert at the Lyceum Theatre on Dec. 11.

The first concert of the People's Institute and University Extension Society was given at Cooper Union last week, under superintendence of F. X. Arens, the soloists being Alfred E. Holmes and Carl Grienauer.

Edward Lloyd gave his farewell concert at Albert Hall, London, on Dec. 12. Mr. Lloyd has decided to forsake the concert stage and will go in for raising cattle.

Mr. and Mrs. Georg Henschel are to be heard in two song recitals at Mendelssohn Hall on Jan. 8 and 10.

The Morgan String Quartette—Geraldine Morgan, Eugene Bagger, Fritz Scheffer and Paul Morgan—will give two concerts during the Winter in Mendelssohn Hall, the first on Jan. 10.

Aylee Beazh, the English harpist, is to give a recital in Mendelssohn Hall on Jan. 25, Gwylim Miles assisting.

The recital of Jean Gerardy, the famous Belgian 'cellist, with Aime Lachaume at the piano, took place at Mendelssohn Hall on Monday afternoon, Dec. 17. The handsome young artist, no longer the "boy 'cellist" but the finished virtuoso, possesses great personal magnetism. Sitting with head bent over his beloved Stradivarius and eyes closed, he typifies the genius of music. A soulful sympathy seems to breathe forth the broad, rich, full, organ-like tones. In facility, lightness and delicacy of expression Gerardy's playing lacks none of the possibilities of the violin. The solos by Aime Lachaume, as well as the accompaniments, were artistically rendered. M. Gerardy is under the management of Charles L. Young. A tour to the coast, Mexico and Australia will be made.

Fritz Kreisler, the Austrian violinist, was heard in recital at Mendelssohn Hall Wednesday afternoon, Dec. 19, by a fair-sized audience. Isadore Luckstone accompanied. The programme included a Bach suite concerto No. 2 by Vieuxtemps, Sargetto, Mozart, and Paganini's "Non Piu Mesta," transcribed by Kreisler. While this violinist does not give us that brilliancy and volume of tone of an Ysaye, we admire the technical agility, perfect harmonics and clear staccato. His delicate, artistic playing brought forth much applause. M. Kreisler will be heard in numerous concerts in our larger cities, under the direction of Henry Wolfsohn.

CORRESPONDENCE.

(Continued from page 6.)

ville 12 to small house. Specialties by James McCoy, Mack and Fenton, McCoy and Gans, Cal Uhl, and George Lewis. Blatchford Kavanaugh and Roney Boys' Concert co. 14 pleased packed house. Standard Stock co. opened 17 for one week in A Young Hero; good house; co. strong. John Griffith 26. The Limited Mail 27. A Spring Chicken 29. A Jolly Affair Jan. 3. Brown from Boston 9.——ITEM: C. M. Murphy, late manager of the Grand Opera House, Madison, Ind., is here trying to form a circuit of Ohio theatres for next season.—Nellie Granville, Paul Hudson, and Marie Blair have joined the Standard Stock co.

WILLIAM H. McGOWN.

TOLEDO.—VALENTINE THEATRE (L. M. Rodn, manager; Otto Klives, business-manager): Mr. and Mrs. Clarence Brune, supported by Melbourne MacDowell, presented Theodora to slim business 14, 15. Sag Harbor 31-Jan. 2.——LYCEUM THEATRE (Frank Burt, manager): A Female Drummer to good business 13-15. Willis P. Sweatnam, Nellie O'Neil, and Harry Linnell scored. Faust, with Erroll Dunbar as Mephisto, to fair houses 16-19.——BURT'S THEATRE (Frank Burt, manager): Davy Crockett to fair houses 13-15. The Night Before Christmas broke the house record 16-22; appreciative audiences. C. M. EDSON.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): King Dramatic co. 10-15; good business. Kirk Brown and Lou Bensley made excellent impressions. Held by the Enemy, David Garrick, Cherry Pickers, Storm Beaten, and The Victorian Cross were the closing plays. Blatchfield Kavanaugh and Roney's Boys 17; audience appreciative and tested the capacity. A Trip to the Circus 22. The Burgomaster 25. Caught in the Web 27.——BLACK'S OPERA HOUSE (Charles P. Bruner, manager): The Bow Hypnotic and Specialty co. 12, 13; satisfactory entertainments; light houses. Fritz in New York 18; fair audience pleased. Imperial Burlesquers 20, 21. Vance Comedy co. 24-26.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The Girl from Maxim's 15. Humpty Dumpty 16; fair business; excellent performance. The Convict's Daughter 15; large house. Chester De Vondo co. 17-22 in The Ten Ton Door, The Queen's Defender, Mr. Hammersley, Detective, The Ranch Hero, Dr. Jekyll and Mr. Hyde, The Devil's Advocate, The Tiger, What the Sea Cast up, Rip Van Winkle, and Robinson Crusoe, opened to crowded house. Mr. De Vondo is a local favorite. The Katzenjammer Kids 24. Hearts of Oak 25. Two Little Vagrants 28. At Piney Ridge 29.——ITEM: The new theatre has not yet received a name, and the choice is being left to the people by popular vote.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): Eight Bells 10 pleased S. R. O. Kellar 12; small house; performance satisfactory. Poverty Row 15; good performance; small house. Mazie King and Bob Cullen scored. Humpty Dumpty 15 pleased a full house. Harry Zeda, W. E. Bryan, William Fables, John McDonald, C. J. Heffner, and George H. Adams were very good. Next Door 18; poor performance; small house. Human Hearts 19. The Fat Men's Club 22. Tangled Relations 25. Creston Clarke 27. The Katzenjammer Kids 28. The Cheerful Idiot 29. Hogan's Alley 31. Guy Brothers' Minstrels Jan. 1.

MARIETTA.—AUDITORIUM (L. M. Luchs, manager): The Evil Eye 15; large audience; performance improved. Keystone Dramatic co. 24-29. Fedora 1 canceled. A Man from the West 14. Robert B. Mantell 18. Hearts of Oak 22. At the White Horse Tavern 25.——Auspices Elks): Operatic Carnival, direction Edward H. Contes, 19-21.——High School Lyceum Course): Boston Ladies' Symphony Orchestra 14, large audience; fine entertainment. (M. G. Seiple, manager): A Wise Woman 8 pleased large house. Sun's Minstrels Jan. 2. Van Dyke and Eaton co. 7-12. A Texas Steer 29.

CANTON.—GRAND (M. C. Barber, manager): King Dramatic co. closed a week's engagement 8. Sapho, Faust, Held by the Enemy, and The Victorian Cross were presented, business fair. On the Stroke of Twelve 10; good business. The Mikado (local) to good house 11. Thayer Band concert (local) to capacity 12. Humpty Dumpty 13; good business. The Convict's Daughter 15; fair business. Human Hearts 17, good house.——ITEM: Grace Gauter, of this city, is with Humpty Dumpty.

DELAWARE CITY.—OPERA HOUSE (Wolff and King, sharing managers): Standard Stock co. 10-15 in A Young Hero, Meg's Sacrifice, McNulty's Visit, Mabel Heath, After Twenty Years, and A Hot Old Time; fair business; co. good. Next Door 29. Peck's Bad Boy Jan. 11. A Wise Woman 18. Whitney and Knowles' Quo Vadis 22.——ITEMS: Fred Belport and Nellie Potter are visiting their parents near this city during the holidays.—Joseph Lowenstein, Paul Hudson, and Marie Blair joined the Standard Stock co. here.

DELHANCE.—CITIZENS' OPERA HOUSE (Edward S. Bronson, manager): My Aunt's Nephew pleased a good audience 12. Old Arkansaw 25. The Prince of Egypt (local) Jan. 8, 9. Martin's U. T. C. 14.——ITEMS: I. Newt Bronson, of the Keystone Dramatic co., spent 9-15 here with his parents.—Will Rath, with the Harry Shannon co., was home 16.—Manager Bronson and Doorkeeper Roberts and their wives will spend Christmas in Chicago.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): The Night Before Christmas 11; good house and performance. Boone-Yaki co. 17, 18 opened to good business and made a hit. Uncle Josh Weathersby 21 canceled. A Jolly Affair Jan. 8. Old Arkansaw 11. Fedora 18.——ITEM: Mabel Carmontelle joined The Night Before Christmas at Detroit and opened here as Charity Smith, Charlotte Eveleth retiring.

PORTORIA.—ANDES OPERA HOUSE (H. C. Campbell, manager): Hello, Bill 5, small house; pleased audience. My Aunt's Nephew 11; performance good; house fair. The Irish Pawnbrokers 15; poor business and co. Faust 21. The Limited Mail 29. A Cavalier of France Jan. 4. Courting at Green's 8. Peck's Bad Boy 17. Quo Vadis 26.——ITEM: The Irish Pawnbrokers closed here.

AKRON.—GRAND OPERA HOUSE (F. K. Albaugh, manager): Next Door 15, co. poor; fair house. A Wise Woman 17, co. good; fair house. A Cavalier of France 19, co. very satisfactory; fair house. Joseph De Grasse, Lawrence Evart, John E. Rose, Lillian Paige, and Blanche Crozier interpreted their parts finely. Modjeska Jan. 11. The Watch on the Rhine 5.

ST. MARYS.—GRAND OPERA HOUSE (H. G. McLain, manager): Joseph Murphy in The Kerry Gow to large and pleased audience 14. John Griffith Jan. 8. The Dairy Farm 22. Vogel and Deming's Minstrels 28.——PEOPLE'S THEATRE (Bert Bennett, manager): A Trip to the Circus Jan. 1. Clay Clement 4. Maloney's Wedding Day 11. An American Gentleman 17. The Heart of Chicago 24.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolfe, manager): Fritz in New York to fair business 12; performance mediocre. John Griffith 22. Creston Clarke 27. International Operatic co. 29.——ITEM: A. E. Wolfe, who has been the partner of Manager Robinson for the past two seasons, has purchased his interest in the theatre, and will in the future conduct the house in his own name.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): The Kenton Dramatic co. (local) presented The Charity Ball in a pleasing manner to large audience 14. Bessie Clark, Edna Sullivan, Louis Althauser, Bessie Stevenson, Harry Hopwood, John Dolan, and Byron Glenn were decidedly good. John Griffith 27. Vogel and Deming's Minstrels Jan. 24. Fedora 10.

WASSILON. NEW ARMORY (William R. Lippe, manager): Next Door 17; good performance; fair audience. A Romance of Coon Hollow 21. A Cavalier of France 27. The Ivy Leaf Jan. 1. The Doctor's Warm Reception 4. Peck's Bad Boy 8. The Night Before Christmas 10.

SANDUSKY. NEW NIELSEN OPERA HOUSE (George A. Boeckling, manager): Joseph Murphy in The Kerry Gow pleased a large audience 13. Human Hearts did well 14. The Night Before Christmas 23.——ITEM: Manager Boeckling has been appointed lessee of the Sheane House, one of our leading hotels.

MT. VERNON.—WOODWARD THEATRE (Forbing and Fory, managers): Local Concert 21. A Cavalier of France 22. At Piney Ridge 26. Old Arkansaw Jan. 2. The Royal Box 17.——ITEM: C. J. Stevenson, manager of Burke and Chase's Vaudeville co., is home on a short visit.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Next Door 13 failed to please small house. Human Hearts 15; excellent performance; good business. The Katzenjammer Kids 18; performance pleasing; big audience. Peck's Bad Boy 25. At Piney Ridge 28. Two Little Vagrants Jan. 3.

WOOSTER.D. MEMORIAL OPERA HOUSE (F. R. Endley, manager): In Old Kentucky 14 pleased good audience. A Cavalier of France 25. At Piney Ridge 27. John Griffith Jan. 4. Alberta Gallatin 5. The Tyranny of Tears 8.

HAMILTON.—GLOBE OPERA HOUSE (Tom A. Smith, manager): Uncle Josh Spruceby 15; big business. A Jolly Affair Jan. 1. The Eleventh Hour 4. Clay Clement 7. A Black Sheep 9. The Missouri Girl 12.

LANCASTER.—CHESTNUT STREET THEATRE (Stuart and Tannehill, managers): Uncle Josh Spruceby 14; large and pleased audience. John Griffith 21.——ITEM: Nell McNell, of The Princess Chic, is home for a week.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Over the Fence 13; fair business and performance. Faust 15; fair house. Howard-Bossett co. opened with A Winning Hand 17 to capacity. Papa's Boy 18.

TIQUA.—OPERA HOUSE (C. C. Sank, manager): Howard-Bossett co. 13-15 to capacity in Fogg's Ferry, Eagle's Nest, and The Circus Girl. Audiences pleased. Fulgora's Stars 20 canceled. Standard Stock co. 24-29. A Jolly Affair Jan. 4. Clay Clement 5.

CADIZ.—OPERA HOUSE (E. M. Brown, manager): Chicago Opera co. 6; packed house; co. good. Boston Ladies' Symphony Orchestra 15; large audience pleased. A Romance of Coon Hollow 24. The Mikado (local) 25, 26. Duffy's Jubilee 28.

ASHTABULA.—AUDITORIUM (Brotherton and Faulkner, managers): The Katzenjammer Kids 26.——SMITH'S OPERA HOUSE (James L. Smith, manager): A Cavalier of France 13; light business; high-class attraction.

TORONTO.—CLARK OPERA HOUSE (E. C. Clark, manager): Parker Concert co. pleased small house 13. A Romance of Coon Hollow 26. Conroy, Mack and Edwards co. 31-Jan. 2. The Katzenjammer Kids 4.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Rowers, manager): Human Hearts 10; large and delighted audience. A Romance of Coon Hollow 22. The Doctor's Warm Reception Jan. 3. The Night Before Christmas 9.

ZANESVILLE.—OPERA HOUSE (W. D. Schultz, manager): Sherlock Holmes 15. The Evil Eye 17 pleased capacity. The Irish Pawnbrokers 25, and Creston Clarke 26 canceled. The Rounders Jan. 2.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Reiter and Cox, managers): A Wise Woman 15; good house and performance. A Hot Old Time 22. Peck's Bad Boy 31.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, manager): The Evil Eye 11 to capacity; excellent performance. Poverty Row 15, S. R. O.; co. good. Hogan's Alley 25.

XENIA.—CITY OPERA HOUSE (Charles McClellan, manager): The Heart of Chicago Jan. 5. Clay Clement 9. The Eleventh Hour 21. Finnigan's 400 28.

TROY.—OPERA HOUSE (Barnett Brothers, managers): Howard-Bonset co. 10-15 in The Eagle's Nest, The Circus Girl, and Old Glory; satisfactory performances; business fair.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): A Wise Woman 12; good attendance; fair performance. International Operatic co. 26.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): The Irish Pawnbrokers to medium house 13; performance fair. The Evil Eye 29. Faust 22. Next Door 25.

MARTIN'S FERRY.—STAR THEATRE (J. F. Blumenberg, manager): Hinton White's lecture entertained large audience 11. The Katzenjammer Kids Jan. 3.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Human Hearts 12; fair business. The Evil Eye 19; good house. Next Door 27. John Griffith 28.

BRYSON.—MASONIC OPERA HOUSE (B. F. Elsberry, manager): Fritz in New York 14; small house; performance poor. A Romance of Coon Hollow Jan. 3.

ALLIANCE.—OPERA HOUSE (Craven and Dorman, managers): A Cavalier of France 17; splendid performance; fair business. Guy Brothers' Minstrels 31.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): Murray and Wesley presented The Irish Pawnbroker 14; fair business; performance satisfactory. Morrison's Faust 29.

NEWARK.—AUDITORIUM (J. D. Rosebaugh, manager): Sherlock Holmes 14. The Evil Eye 18; large house. At Piney Ridge 24.

NEW BREMEN.—BOESEL'S OPERA HOUSE (Charles J. Boesel, manager): Old Arkansaw 12; performance good; fair house.

PIQUA.—OPERA HOUSE (Helm and Haynes, managers): The Night Before Christmas 24. The Ivy Leaf 31. The Watch on the Rhine Jan. 3.

LORAIN.—WAGNER OPERA HOUSE (Charles Knapp, manager): Isham's Octoroons failed to appear 22. Peck's Bad Boy 24.

STEUBENVILLE.—OLYMPIA (F. J. Watson, manager): A Wise Woman delighted a large audience 18. Next Door to large house 19.

NAPOLEON.—OPERA HOUSE (J. M. Ruger, manager): Stetson's U. T. C. 14; large and pleased audience.

GALLIPOLIS.—ARIEL OPERA HOUSE (T. E. Bradberry, manager): Under the Restoration 27.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): A Night at the Circus 26.

CARROLLTON.—GRAND OPERA HOUSE (Kemmerer Brothers, managers): Duffy's Jubilee 27.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): Dark.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Boone-Yaki co. 14; light business.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nis, manager): Have You Seen Smith 11; poor performance. Gilhooley's Reception 13; light business. Two Married Men 16; S. R. O. Roanoke 21.

SHAWNEE.—OPERA HOUSE (Charles Patterson, manager): A Wise Woman 10; first-class performance; Have You Seen Smith 12; good house; fair co. Gilhooley's Reception 15; fair house; poor performance. Pattee Stock co. 31-Jan. 5.

ENID.—OPERA HOUSE (R. A. Wald, manager): Marie Fountain co. 10-15 in The Tigress, My Florida, Jack and I, A Lawyer's Wedding, and Sapho; good audiences; co. good. Roanoke 12; full house; audience pleased. Two Married Men 20.

EL RENO.—OPERA HOUSE (J. H. Warren, manager): Have You Seen Smith 10; good attraction; S. R. O. Gilhooley's Reception 14; poor co.; S. R. O. Two Married Men 18.

GUTHRIE.—BROOKS THEATRE (J. M. Brooks, manager): Gilhooley's Reception 10; fair house. Two Married Men 17.

OREGON.

PENDLETON.—FRAZER'S OPERA HOUSE (F. J. Moule, manager): Old Jed Prouty 10; good performance; big house. My Friend from India 12; good performance; fair house. Brown's in Town 18. Frawley co. 20. King Rastus 24. That Man 26.

BAKER CITY.—NICHOLS' OPERA HOUSE (Nichols Brothers, managers): Royal Marine Band of Italy 9, 10; crowded houses, audiences enthusiastic. My Friend from India 15; poor performance; small audience. Human Hearts 20.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, manager): Leon Herrmann pleased a good audience 8. Why Smith Left Home 17.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, manager): My Friend from India 11; good house; good performance. Human Hearts 18.

PENNSYLVANIA.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, manager): The Doctor's Warm Reception met with a cool reception here 11; play and co. were pleasing and would have received better patronage had our playgoers known of its merits. Good Musical Club gave a pleasing bill to crowded house 13. Chauncey Olcott 21. Gayest Manhattan 22.——BERSKER'S OPERA HOUSE (E. H. Carpenter, manager): Tommy Shearer and his capable co. closed a week of good business 15. A Pack of Cards 24.——ITEMS: John Riggs, a candy boy at the Grand Opera House, Wilkesbarre, found $150 in bills in the lobby 13 and the money was returned to the loser. The boy's honesty appealed to some wealthy men and it is proposed to send him to college.—Easter numbers will give A Bachelor's Romance Jan. 12. 13.—Manager Carpenter, of the Hersher, celebrated his twenty-third birthday 11 with a banquet to his friends.—The Young Men's Republican Club of this place will celebrate the New Year by giving a burlesque on Uncle Tom's Cabin.—The High School Alumni will produce Friend Rob in January.—Harry Becker, of Girardville, has bought an interest in Gayest Manhattan.—Manager Quirk is in New York securing attractions.—Legal taint prevented Clover Farm at Girardville 17.

R. W. SHERTSINGER.

JOHNSTOWN.—CAMBRIA THEATRE (J. C. Mosher, manager): Holden Comedy co. 10-15 presented latter part of week Over the Sea, Quo Vadis, The Crucible, and Denver Express; capable co.; medium business. The Katzenjammer Kids 17 pleased good audience. Imperial Burlesquers 18; good business; satisfactory performance. A Hot Old Time 20. A Wise Woman 22. Little Irene Myers co. 24-29.——OPERA HOUSE (J. C. Mosher, manager): Eight Bells 11 pleased good house. Sipe and Wormwood's Trained Animals 14; light business; interesting entertainment. New York Stars 15; business and performance good. The Ghosters, Sam Adams, and Burke deserve special mention. Wills Brothers co. 17-19 in Broom Friends, Two Old Cronies, and In Atlantic City; light business; fair co. Human Hearts 25. Sun's Minstrels 26. Across the Pacific 27. The Heart of Chicago 28. A Young Wife 29.——ITEM: The Royal Tyrolean Concert co. gave a fine entertainment to a large audience at High School Auditorium 14.

POTTSVILLE. ACADEMY OF MUSIC (Nathan Appell, lessee; John Whitley, resident manager): The Stowaway opened 17 to S. R. O. with A Soldier of the Empire and played Between Two Forts and In 1778 and A Wife's Peril 18 and The Two Orphans and Uncle Daniel 19 to good houses; good performances. Senior Payton, Augustus Phillips, and Cecil and Edna May Spooner made hits. A Pack of Cards 25. The Rounders 26. Field's Minstrels 27. Grimes' Cellar Door 28.——ITEMS: A new trolley road, which will connect with Middleport, New Philadelphia, Cumbola, and Five Points, opened to Cumbola this week and will be able to run to Middleport by Feb. 1. This means an increase in the Academy receipts.—Clover Farm was produced at Girard Opera House, Girardville, 17 to packed house by the Rappahannock Dramatic Association.—Business at the Academy has increased since the strike, all the mines are working full time, also our local industries at a 10 per cent. advance.—The Elks will remember the poor Christmas week.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): Hearts of Oak to fair business, satisfactory performance. The Rounders drew good business 14. Thomas Salvador was excellent as the Pacha, and was admirably supported by Will Mandeville, Jake Bernard, Bessie Perry and a good co. Under the Restoration is one of the best performances of the season. Alberta Gallatin as Nell Gwynne was excellent. Walter Perceval as King Charles shared honors. Whitney and Knowles' Quo Vadis 26. A Young Wife 27. Ivy Leaf to Marry 28.——ACADEMY OF MUSIC (N. E. Worman, manager): Gayest Manhattan 15 was poor, and at the end of the second act fully one-half of a good sized audience left. Rentfrow's Pathfinders opened for a week 17 to good business in The Devil's Gold Mine; co. above average. The Heart of Chicago 28.

LANCASTER. CULLON OPERA HOUSE (Yockey and Shenk, managers): Metropolitan Star Quintette drew large audience 13. 'Way Down East, with a good co., including Jean La Pierre, Scott Cooper, Henry L. Keane, John P. Brown, and George Mack delighted three large houses, 14, 15. Eight Bells pleased large house 18. The Claxton Sisters and the Marvelles made hits. Alberta Gallatin 20. Too Rich to Marry 22. The Spooners 23-28. Kelcey-Shanton co. 31. A Hot Old Time Jan. 1. The Christian 2. Old St. Stubbins 3. Berke's Vaudeville co. 4. At Piney Ridge 5.——ITEM: Manager E. S. Shenk returned from a business visit to New York 18. Mr. Shenk, Brownstown, Farmersville, and Euphrata, populous towns, have been connected with this city by trolley.

SCRANTON.—LYCEUM THEATRE (Burgunder and Reis, lessees): A. J. Duffy, manager): Self and Lady 13. The Highwayman 14; business good; co. capable. Edmund Stanley, Katherine Germaine, and H. W. Tredick sang the leading roles. In Old Kentucky 15, S. R. O.; pleasing performance. Burt G. Clark very good; others fair. Ishes' Band 18 canceled. Chauncey Olcott 19. The Rounders 25. Gus George 26. Berke's Vaudeville co. 27, 28. M. Fields' Minstrels 29.——ACADEMY OF MUSIC (Burgunder and Reis, lessees): H. A. Brown, manager): Row and Lenberg co. 10-15. Plays presented last half of week, Moths, After the War, Bar Harbor, and Brand of Cain; performances good; large houses. Siberia 20-22. Chester De Vondo co. 24-29.

MEADVILLE. ACADEMY OF MUSIC (E. A. Hempstead, manager): Wilbur Opera co. 10-15 in La Mascotte, The Two Vagabonds, Amorita, The Bohemian Girl, Fra Diavolo, and Nell Gwynne; big business; co. satisfactory. Effie Ray made a decided hit. The Katzenjammer Kids 21. Carter Stock co. 24-29.——ITEMS: W. H. Fullwood joined the Wilbur co. here.—Edwin H. Flagg is painting several new drops for the Academy and also for the new Old City Theatre.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Forepaugh and Hubin's E. T. C. was well given to large houses 10-12. A good performance of Saved from the Sea attracted large audiences 13-15.——ACADEMY OF MUSIC (John D. Mishler, manager): A Hot Old Time 6. Burke's Vaudeville co. 17. The Spooners in A Soldier of the Empire, The Two Orphans, Uncle Daniel, Between Two Forts, and In 1778, A Wife's peril, and That Girl from Texas 10-15.

PITTSTON.—MUSIC HALL (C. C. King, manager): Marks Brothers' Dramatic co. opened for a week in The Duke's Daughter 17; business big first half of week, and audiences pleased; good specialties. Alone in London 18. East Lynne and Paradise Regained 19. Gibney Stock co. 24-29. Burke's Vaudeville co. 31. A Million a Minute Jan. 1.——ITEM: Manager King has booked Burke's Vaudeville cos. for nine weeks.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, managers): Jack Hoeffler co. 10-15 in The Woman in Black, The Ranch King, Daughter of Corsica, The Octoroon, and Alone in Greater New York; excellent co. and specialties; fair business. A Man from Mexico 18; fair and appreciative audience. The Span of Life 20. Marks Brothers' co. 24-29.——ITEM: The Christmas Mirror is the handsomest and most interesting number yet published.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Eight Bells 14 pleased capacity. Katzenjammer Kids 15; good performance; large audiences. Imperial Burlesquers 17; good entertainment and house. Altoona Orchestral Society (local) 18. A Hot Old Time 19. Wills Brothers 20-22. A Wise Woman 25. Human Hearts 26. Across the Pacific 28, 29. Little Irene Myers co. 31-Jan. 5.

D'BERLAND.—GRAND OPERA HOUSE (J. J. McMenimar, manager): Lost in Egypt 18 deserved a better house. Robert F. Parkinson, Robert H. Harris, and Mabel Brewan made hits. Local minstrels 25. The Span of Life 27.——ITEM: Lost in Egypt will rest at Shamokin 19 and reopen at Bloomsburg 26.—William Nellins, of the Keystone Dramatic co., visited his family here 17.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): 'Way Down East 13; S. R. O.; audience pleased. W. B. Powers' Vaudeville co. 15; small but appreciative audience.——ITEM: George A. Blumenthal, manager of 'Way Down East, states that their engagement at the Grand was the seventeenth consecutive performance at which the S. R. O. sign has been displayed.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Person, manager): The Girl from Maxim's 12. On the Stroke of Twelve 14; good business; poor performance. Lee Fairchild 17; large and appreciative audience. A Wise Woman 21. Sipe's Dog and Pony Show 24, 25. The Evil Eye Jan. 7. The Highwayman 11. The Span of Life 12. Victor Herbert's Orchestra 14.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): West's Minstrels 13; crowded house; excellent performance. Hearts of Oak 14 delighted good audience. E. F. Sullivan, an Easton favorite, was well received. Self and Lady 15. Furman and Webber's Ten Nights in a Barroom failed to please slim audience 17.

RENOVO.—KANE'S THEATRE (John T. Kane, manager): Colgne's Theatre co. 13, 14; poor houses and co. The Doctor's Warm Reception 18; large and pleased audience.——ITEM: Charles C. Rummell, formerly of the Somers-Rummell co., who has been here for the past six weeks, left 19 for Philadelphia to enter a hospital.

GREENVILLE.—LAIRD OPERA HOUSE (H. W. Holby, manager): The Dairy Farm 6, S. R. O. Grimes' Cellar Door 12; packed house; pleasing performance. Kellar 14; house fair; audience pleased. The Katzenjammer Kids 20. Guy Brothers' Minstrels 24. A Cavalier of France 29. A Wise Woman 31. Peck's Bad Boy Jan. 3. Hogan's Alley 5.

PLANE TAWNEY.—MAHONING STREET OPERA HOUSE (John C. Fish, manager): Royal Tyrolean Concert co. 12; crowded house; audience pleased. A Romance of Coon Hollow 15; good house; audience pleased. Vermont (local) 17, 18, crowded house; audience pleased. A Hot Old Time 19. Grimes' Cellar Door 22. Uncle Hez 24. Gus Cohan co. 31 Jan. 2.

WASHINGTON. LYRIC THEATRE (F. R. Hallam, manager): The Outlaws 12; good business. A Wise Woman 13; good performance; fair business. On the Stroke of Twelve 15; good business. Little Irene Myers co. 17-22. Human Hearts 29. Wills Brothers' co. 24-26. The Heart of Chicago 29. Bon Ton Stock co. 31 Jan. 5.

SOMERSTOWN. GRAND OPERA HOUSE (Nathan Appell, lessee; Edwin C. Young, resident manager): Hearts of the Blue Ridge 13 pleased fair house. Bubbles Comedians 15; good business; co. ordinary. Alberta Gallitin in Under the Restoration 19 pleased a fair audience. Burrill Comedy co. 20-22. Rentfrow's Pathfinders 24-29.

HARRISBURG. GRAND OPERA HOUSE (Nathan Appell, manager): The Katzenjammer Kids 13, 14; house sparsely filled, but those present enjoyed hearty laughs. Eight Bells to good houses 15. The old standby has been much improved. J. Williams Macy and Miss Short, in Y. M. C. A. Star Course, 18; full house. Huntley Jackson co. 24-29.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): Sipe's Educated Animals 15 pleased a large audience. A Wise Woman 20. Sun's Minstrels 27. Oxford Musical Club 28. The Black Diamond Express 31.——ITEM: Manager Showalter has gone to New York on business.

WARREN. LIBRARY THEATRE (F. R. Scott, manager): Pittsburg Orchestra, Victor Herbert, conductor, 14; large audience; receipts $750. Teachers' Institute 17-20; largely attended. A Hot Old Time 22. Two Little Vagrants 25. Columbia Comedy co. 29. The Highwayman Jan. 1.

BRADFORD. WAGNER OPERA HOUSE (Fred W. Wagner, manager): The Man from Maxim's 10 pleased good business. Gidney Stock co. opened 17 for a week to good attendance. Plays first part of week: Aggie the Country Girl, Down in Maine, and The Charity Ball. The Doctor's Warm Reception 25.

FRANKLIN. OPERA HOUSE (M. Rois, lessee; John Mills, manager): Carter Stock co. 17-22 in Rhoda of Tennessee, Shadows of a Life, Rip Van Winkle, Michael Strogoff, My Uncle from New York, and Brother Against Brother. Two Little Vagrants 27. The Doctor's Warm Reception 31.

TARENTUM. OPERA HOUSE (A. C. Gilliland, manager): Thomas Nevins, performance Nov. 12, 13, and appreciative audience. A Wise Woman 19. The Fat Men's Club 24. Hogan's Alley 27. The Heart of Chicago 31. The Black Diamond Express 3. A Bachelor's Romance 5. Passion Play Pictures 15.

ERIE. ERIE OPERA HOUSE (M. Rois, manager; Sam'l Scott, ——): 17-22 in The Heart of Arkansas, The Smugglers, The Devil's Mine, and By Old New Hampshire. Business closed to good houses. The King of the Cattle Ring canceled 21. Wilbur Opera co. 24-29.

SHARON. MORGAN GRAND OPERA HOUSE (M. Rois, lessee; S. S. Vall, resident manager): Cooper Stock co. 12-15 closed with The Black Flag to fair business. Grimes' Cellar Door 17; fair house and performance. The Katzenjammer Kids 19. Guy Brothers' Minstrels 25.

YORK.—OPERA HOUSE (R. C. Force, manager): Eight Bells 17; large audience pleased. Too Rich to Marry 22. Tommy Shearer co. 24-29. House of the Nine Flags closed DEC. 29 Christmas day. Manager Force will give a special free matinee to the poor children of the city.

NEW CASTLE. OPERA HOUSE (J. F. Gonklin, manager): Arthur Sims co. to good business 10-15. We Two, Tennessee's Pearl, Lost in New York, The Red, White and Blue, A Prince of Tennessee, and The Two Orphans.

MCKEESPORT. —WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Stock co. opened good business 17-22 in A Trip to the Circus, Wife of Tennessee, The Red, White and Blue, A Prince of Tennessee, The Fire of Love, and A Love of a Woman.

FRANKFORD. EMPIRE THEATRE (William F. Allen, manager): Vitalo Musical co. excellent performance; large house week 3-8; drawing on 13-19; pleasing entertainments. Faust 20-22. The Heart of Chicago 20-22. Mr. Conroy, Jan. 24-26. The Real Widow Brown 27-29.

MOUNT PLEASANT. GRAND OPERA HOUSE (J. E. Goldsmith, manager): Sipe's educated animals 14; fair house. Sipe's educated animals 18; large house, pleasing performances. Hellman Theatre co. The Black Diamond Express 21.

CLEARFIELD. OPERA HOUSE (T. F. Glass, manager): County Institute 17-21, with J. P. Dysart, 17. Mount Savage Club 18. Ben Myers co. 19, and A. W. Hanbs 20. Clark Sowville 24-29 canceled. A. W. Watson Jan. 11.

MINERSVILLE. OPERA HOUSE (Charles F. Beck, manager): The Doctor's Warm Reception 10; good co.; fair business. Gayest Manhattan 24. Mansfield's Ten Nights in a Barroom 25. Where is Cobb 28.

COLUMBIA. OPERA HOUSE (James Crowthers, manager): J. E. Toole and co. 10-15 in Killarney and the Rhine, Othello, and Rip Van Winkle. The Gipsy Germans, and The Bells, good business; audience pleased.

IRWIN. OPERA HOUSE (H. L. Moerhoff, manager): Duffy's Jubilee 17; good business; audience pleased. Sipe's Educated Animals pleased fair business 18. Hogan's Alley 24. The Black Diamond Express 27.

HAZLETON. GRAND OPERA HOUSE (Henry Walker, manager): A Pack of Cards 14 canceled. Burrill Comedy co. 17-19 presented Saved from the Sea and Paradise Regained in unsatisfactory manner to medium business. Vaudeville 25. Quo Vadis 28.

DU BOIS.—FULLER'S OPERA HOUSE (A. P. Way, manager): Gidney Stock co. closed a successful week 15. A Romance of Coon Hollow 17; small house; fair performance. The Doctor's Warm Reception 22. Uncle Hez 25.

WILLSBORO. EAGLE AUDITORIUM (Dartt and Dartt, managers): Howe's Moving Pictures 14; big house; excellent entertainment. The Span of Life 18; fine performance; fair house. South Before the War 26.

LEHIGHTON. OPERA HOUSE (Hauk and Keat, managers): Oxford Glee Club 12 delighted large audience. Ten Nights in a Barroom 14; good performance; good house. Lost in Egypt 15. Gayest Manhattan 18.

BETHLEHEM. OPERA HOUSE (O. H. Gernert, local manager): Under the Restoration 17 and delighted a large audience. Eight Bells 20. Too Rich to Marry 27. A Young Wife 26.

BELLEFONTE. GARMAN'S OPERA HOUSE (William Garman, manager): The Doctor's Warm Reception 17; good performance; crowded house. Human Hearts 27.

KITTANNING. GRAND OPERA HOUSE (C. W. Park, manager): Daniel R. Ryan co. filled a very successful week 10, 15. A Romance of Coon Hollow 19. Gus Cohan co. 20-22.

PHILLIPSBURG. PIERCE'S OPERA HOUSE (J. Albert Walton, manager): Holden Comedy co. 17-19 in The Diamond Breaker, Over the Sea, and The Denver Express; capable co.; S. R. O.

CARBONDALE. GRAND OPERA HOUSE (Dan P. Bryant, manager): A Pack of Cards 17; poor house. Chauncey Olcott in Mavourneen 18. Jack Hoeffler co. 24-29.

KANE. LYCEUM (A. E. Cohn, manager): Walter E. Perkins in The Man from Mexico 17; packed house; audience pleased. Guy Brothers' Minstrels 21. Two Little Vagrants 24.

HANOVER. GRAND OPERA HOUSE (Harry C. Naill, manager): Professor W. H. Newborough's co. gave good rendering of The Chimes of Normandy to small house 13. Creston Clarke 31.

DANVILLE. OPERA HOUSE (F. C. Angle, manager): The Doctor's Warm Reception 19; fair co. and house. J. E. Toole co. 24-29. Uncle Hez Jan. 5. A Hot Old Time 11.

MONONGAHELA. GAMBLE'S OPERA HOUSE (J. M. Grable, manager): Sun's Minstrels 19; packed house; co. satisfactory. Conroy, Mack and Edwards co. 27-29.

SHAMOKIN. G. A. R. OPERA HOUSE (John P. Osler, manager): 'Way Down East turned people away 10; excellent satisfaction. Wills Brothers' co. 14, 15. Lost in Egypt 19.

ASHLAND. GRAND OPERA HOUSE (Frank H. Waite, manager): Tommy Shearer co. 17-19 give good performances to good business of The Victorian Cross, A Romance of Kerveen, and The Girl from Porto Rico.

MILTON. OPERA HOUSE (A. J. Blair, manager): Around the World with the Man in the Moon (local) 20, 21, direction J. G. Hoffman, was a success. Gayest Manhattan 25. Creston Clarke Jan. 2.

LOCK HAVEN. OPERA HOUSE (J. H. Mussina, manager): The Span of Life 19; large and pleased audience. Franciscus, magician

SOUTH DAKOTA.

[illegible] THEATRE (S. M. Dow[illegible]). Jack Ro[illegible] performance; good business; a rude pleasure to fair house. [illegible] Wednesday 12; excellent programme to crowded house. Due to be obtained 19. Chase-Lister Co. [illegible]. ITEM: Manager Rear has gone to Omaha on business.

WATERWOOD.—OPERA HOUSE (H. M. Bennett, manager): Lloyd and Gay 12. Is in A Celebrated Case and Romeo and Juliet; good co., presenting A Celebrated Case very satisfactorily to a full house. Vaudeville by local professionals 20. Lloyd and Gay (return) 31-Jan. 2.

BIBON.—GRAND OPERA HOUSE (Charles Loveland, manager): American Amusement co. 10-12; small houses.

WATERTOWN.—NEW GRAND OPERA (S. A. Briggs, manager): Dark.

TENNESSEE.

NASHVILLE.—THE VENDOME (Staub and Sheetz, managers): Sarah Cowell Le Moyne 19. Sis Hopkins 22. Faust 25. Black Patti's Troubadours 28, 29.——GRAND OPERA HOUSE (T. J. Boyle, manager): Boyle Stock co. in Camille 10-15; large and pleased audiences. Nadine Winston, the new leading woman of the co., as Camille, was very pleasing indeed, her work being of a high order. Miss Federa 17-22 opened to large house. Nadine Winston, William Stuart, J. K. Applebee, William G. Beckwith, and Nancy Rice deserve mention. In the specialty numbers Wertz and Adair did fine work. Julia Kaltburn, announced, did not arrive in time for first performance. Nell Gwynne 24-29.——MASONIC THEATRE (T. J. Boyle, manager): Anna Eva Fay 24-29.——ITEMS: J. H. Hollingshead and Emma Butler, two new members of the Boyle Stock co. at the Grand, have arrived and will appear in Nell Gwynne 24-29. Miss Butler was a member of the Boyle Stock co. last season and one of the favorites.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): Louis James and Kathryn Kidder in A Midsummer Night's Dream 15; large houses; excellent co.; scenic effects pleasing. Sarah Cowell Le Moyne and a strong co. 17 in The Greatest Thing in the World were well received. The Prisoner of Zenda 20. Blanche Walsh 24, 25.——GRAND OPERA HOUSE (A. B. Morrison, manager): The Hopkins Stock co.'s production of Samuel of Posen 17-22 proved the most satisfactory of this excellent co.'s efforts so far this season. Sam Morris, in the title-role, made a big hit. The vaudeville bill had the Willis Family, Mr. and Mrs. Joe Keaton, and Apollo. Nell Gwynne 24-29.

MURFREESBORO.—MASON'S OPERA HOUSE (Avent and Fox, managers): Michales, hypnotist, 11-15; light business; poor performances. When We Were Twenty-one Jan. 15. Barlow Brothers' Minstrels 17.

KNOXVILLE.—STAUB THEATRE (Fritz Staub, manager): A large and delighted audience saw Stuart Robson in Oliver Goldsmith 14. A Midnight Bell 20. A Black Sheep 21. Secret Service 24. When We Were Twenty-one 25.

DYERSBURG.—GEORGIA OPERA HOUSE (W. C. Paris, manager): A Run on the Bank 13; full house; audience pleased. Carpenter's Quo Vadis 26.

TEXAS.

HOUSTON.—SWEENY AND COOMB'S OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergman, manager): Louis James and Kathryn Kidder in A Midsummer Night's Dream to large and pleased houses 3, 4. Faust to fair house 5. A Midnight Bell 6, 7; poor co.; business light. A Runaway Girl 8; large business; splendid co. Arnold Stock co. 10-15 presented La Belle Marie, Struck Oil, Hazel Kirke, Guilty Without Crime, Sappho, Fanchon the Cricket, Woman Against Woman, The Private Secretary, and Peck's Bad Boy; fair co.; business satisfactory. Strauss' Orchestra 17. Eugenie Blair 18, 19. King of the Opium Ring 21. A Run on the Bank 22.

SAN ANTONIO.—GRAND OPERA HOUSE (Dave A. Weis, manager): Rolling Arthur Johnson 12 canceled. Strauss' Orchestra 18. King of the Opium Ring 19. Eugenie Blair 20. A Wise Guy 22. Side Tracked 23. A Young Wife 25. A Run on the Bank 26. Way Down East 27. A Trip to Tramptown 29. A Milk White Flag 30.——EMPIRE OPERA HOUSE (James T. Brady, manager): Clara Thropp Stock co. in From From 9-15. East Lynne 16-22. Arnold Stock co. 23.——ITEM: The Clara Thropp Stock co., after a fourteen weeks' successful engagement at the Empire, will go on the road the first of the year.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): The Prisoner of Zenda 10; S. R. O.; excellent performance. My Daughter's Husband 11; poor house; fair co. Side Tracked 12; co. weak; poor business. The Steam Laundry 19. A Pair of Tramps 21.——ITEM: Main Nichols, stage-manager at the Opera House, committed suicide last week by taking morphine. Brick Pool succeeds him.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Curtiss Comedy co. to good business 10-15, presenting Northern Lights, Olga, After the War, Jason Jenkins, Her Only Sin, and Mabel Heath. A Young Wife 24. A Run on the Bank 25. Way Down East 27. A Milk White Flag 31. Blanche Walsh, Jan. 3. Schubert Concert co. 4. Miss Hobbs 5.

DALLAS.—OPERA HOUSE (George Auzy, manager): Louis James and Kathryn Kidder in A Midsummer Night's Dream 11, 12 pleased large houses. Ina Brooks, of this city, was Titania. King of the Opium Ring 15; topheavy house. Side Tracked 18. Strauss Orchestra 20. A Young Wife 21. Eugenie Blair 22.——ITEM: Ina Brooks and Alice Clark, of the James-Kidder co., received much social attention here.

TYLER.—GRAND OPERA HOUSE (A. Hicks, manager): King of the Opium Ring to good business 12; performance unsatisfactory. The Steam Laundry 13; poor performance; small house. Eugenie Blair delighted a large audience in A Lady of Quality 15. The Irish Rough Riders 18. A Run on the Bank 19. A Milk White Flag 22.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, manager): Payton Sisters 10-13 presented Because I Love You, My Uncle from New York, A Wife's Secret, and A Ragpicker's Child; light business; performances fair. Side Tracked 14; small house; poor co. Have You Seen Smith 15; poor business; performance poor.

TEXARKANA.—HARDIN OPERA HOUSE (Louis A. Hannafourde, manager): Side Tracked 10; fair but pleased audience. Town Topics 11; light business; performance good. The Christian 12; packed house; performance splendid. The Prisoner of Zenda 13; good business; everybody pleased. A Run on the Bank 17. A Young Wife 19. A Milk White Flag 21.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Louis James and Kathryn Kidder presented A Midsummer Night's Dream 10; S. R. O.; scenic effects superb. King of the Opium Ring 14; topheavy house. American Biograph 12, 13, and 15; fair houses.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Ewing Taylor co. in Because He Loved Her So to good house 10. The Prisoner of Zenda 11 pleased large house. Ewing-Taylor co. 12-15 in The Three Musketeers, Sapho, The Unknown, and The Fall of the Alamo; fair business. Floridini Opera co. 18.

MARSHALL.—OPERA HOUSE (Livingston and Dahmer, managers): The Steam Laundry 11; good business and co. John Thompson 13; poor business. The Prisoner of Zenda 15; large business; excellent performance. Ex-Governor Bob Taylor 16; large business. A Run on the Bank 20.

WACO.—AUDITORIUM (Jake Schwarz, manager): Whitney-Mockridge Concert co. 13; large and pleased audience. The Irish Rough Riders 15; poor houses and performance. Side Tracked 20. Eugenie Blair 21. A Young Wife 22.——ITEM: Rolling Arthur Johnson 24. 'Way Down East 25.

SAN ANGELO.—OPERA HOUSE (George Bond, manager): Ober-Keller co. 10-13 opened in The Widow and the Fool to large house, followed by Other People's Money, and Not Guilty to poor business. Hoyt's Comedy co. canceled 24-29. Haywood's Celebrities Jan. 28. Krause-Taylor co. 29-Feb. 2.

PALESTINE.—TEMPLE OPERA HOUSE (W. P. Smith, manager): King of the Opium Ring 11; good business, good co. Eugenie Blair in A Lady of Quality 17, crowded houses; audience pleased. A Run on the Bank 21. Ewing-Taylor co. 24-29. Side Tracked 27.

SHERMAN.—OPERA HOUSE (L. Sarazan, manager): My Daughter's Husband 10; light business; poor attraction. Side Tracked 12; topheavy house; performance improved. A Run on the Bank Jan. 7. Quo Vadis 10.

CLARKSVILLE.—TRILLING OPERA HOUSE (Robert McElroy manager): Alf. Taylor 10. Side Tracked 11; fair but disappointed audience. The Prisoner of Zenda 12; S. R. O.; performance excellent. Miss West from the East 26. Labadie's Faust 29.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, manager): My Daughter's Husband 22. Side Tracked 24. A Young Wife 26. A Milk White Flag 29. Rusco and Holland's Minstrels Jan. 3. Arnold Stock co. 7.

EL PASO.—MYARS OPERA HOUSE (Cassidy and Spelley, managers): Jossey Stock co. 10-15 to good [illegible] in A Soldier's Daughter. Under Two Flags, [illegible] The Devil and Co., The Signal of Liberty, and A Wise Guy 20. Little Egypt 22.

[illegible].—EXCHANGE OPERA HOUSE (James [illegible]): The Irish Rough Riders 11; de[illegible] business. Rolling Arthur Johnson, [illegible] 14, and 20, failed to appear for first [illegible] and management canceled last one.

TAYLOR.—OPERA HOUSE (F. E. Carradine, [illegible]): Field's Minstrels 12; good audience; performance good. The Irish Rough Riders 14; fair house. [illegible] 21.

MARINNEY.—OPERA HOUSE (H. W. Warden, manager): My Daughter's Husband to $170 13. Floding Opera co. 20. Wiedemann's co. 22. Krause-Taylor co. 24-29.

HILLSBORO.—LEVY OPERA HOUSE (R. F. Wood, manager): Field's Minstrels 7; large house. Alf. Taylor 15; fair business. Krause-Taylor co. 17-22. A Run on the Bank 29.

BROWNWOOD.—MIRTH OPERA HOUSE (J. W. Hall, manager): Field's Minstrels 10; big house pleased.

PITTSBURG.—OPERA HOUSE (J. F. Reynolds, manager): A Pair of Tramps to capacity; performance poor. The Two Johns 1.

HENDERSON.—OPERA HOUSE (J. Walter Harris, manager): John Thompson 16 in Around the World in Eighty Minutes; poor house.

TIMBER.—OPERA HOUSE (A. H. Miller, manager): The Irish Rough Riders 15 canceled. Have You Seen Smith 28.

NAVASOTA.—COLUMBIA OPERA HOUSE (Blumenthal and Andrews, managers): Dark.

SMITHVILLE.—MANEY OPERA HOUSE (D. E. Culp, manager): Field's Minstrels 25.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Frawley co. 10-15; business fair to excellent. Plays given: Madame Sans Gene, The Great Ruby, Secret Service, Trilby, and The Sporting Duchess. Secret Service and Trilby were the favorites. Mary Van Buren made hits in Madame Sans Gene and Trilby, and was very clever in all her work. Alice Johnson was a capital Lady Garnett in The Great Ruby. Pearl Landers scored as Caroline Mitford in Secret Service. Harrington Reynolds, Frank Matthieu, H. S. Duffield, Phoa McAllister, and Christine Hill each received attention. Frawley made his greatest hit in Secret Service. The Belle of New York 18-20. B. B. Young recital 17.——NEW GRAND THEATRE (M. E. Mulvey, manager): A Stranger in New York 11, 12; good business; good performances. Tennessee's Pardner 13-15; fair business; performances pleasing. My Friend from India 17, 18.——ITEM: Ralph E. Cummings, who has been to San Francisco on business connected with the opening of his stock co., at the New Grand Theatre, returned during the week and has been slightly ill since his return.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Tennessee's Pardner 12; small house; fair performance. A Stranger in New York 13 delighted good house. The Belle of New York 17. Frawley co. 18. The Waifs of New York 22. Human Hearts 25.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): The Fast Mail 11; good performance; good house. Tennessee's Pardner 17. Human Hearts 26. At the White Horse Tavern Jan. 8. Murray and Mack 14.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): The Flints 31-Jan. 5. Diamond Brothers' Minstrels 24.——MUSIC HALL (St. Johnsbury Concert and Lecture Course): Floyd-Bower Novelty co. 11 pleased large audience. The Brownies in Fairyland (local) 21, 22. Albert Armstrong (lecture) Jan. 10. Boston Sextette and Earl Gulick 18.——ITEM: C. C. Bonette has joined the Castle Square Comedy co.

BARRE.—OPERA HOUSE (Morse and Lapoint, managers): Macauley-Patton co. opened for a week 17 to a crowded house in The Minister's Son; first-class performance. The Flints 24. Lost River 28. The Power Behind the Throne Jan. 2. Kellar 10.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Lost River 29. The Power Behind the Throne Jan. 1. Daniel Sully 4. Kellar 8.——ITEM: Mrs. Walker is in New York for the holidays.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Arizona 14; good house; co. strong. A Man from the West 19; poor house. Robinson Opera co. Jan. 14-19.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Gay Masqueraders to small house 10. A Man from the West 21.

BELLOWS FALLS.—OPERA HOUSE: Gay Masqueraders 24; fair house; failed to please. A Man from the West 26; good house; audience pleased.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): Arizona 15; good house; fine co. A Man from the West 22.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): Arizona 13; fair business; excellent performance. Slayton Jubilee Singers Jan. 1.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Gay Masqueraders 15; poor house; co. poor. The Power Behind the Throne Jan. 3.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): What Happened to Jones 6; good business; performance good. Other People's Money 7; splendid business; performance good. Secret Service 10. Black Patti's Troubadours 12; big business; pleasing performance. When We Were Twenty-one 14; good business; performance good. The Bowery After Dark 18; big business; performance fair. A Runaway Girl 22. The Christian 24, 25. The Three Musketeers 26.

NEWPORT NEWS.—ACADEMY OF MUSIC (G. B. A. Booker, manager): The Rounders 8; large house pleased. Black Patti's Troubadours 10; large house; performance satisfactory. Secret Service 11. When We Were Twenty-one 13; large audience; pleasing performance. The Bowery After Dark 17; fair house; gallery pleased. Nathan Hale attracted large audience 18, and was highly appreciated.

PORTSMOUTH.—HAVERLY'S LYCEUM THEATRE (J. H. Haverly, manager): Huntley-Jackson Stock co. began the last week of their engagement 17 in The Fatal Card to large business. Plays for rest of week: The Tornado, Roanoke, The Defaulter, Monte Cristo, and Just Before Dawn. Schiller Stock co. 24-Jan. 5.

DANVILLE.—ACADEMY OF MUSIC (Neal and Hoyt, managers): What Happened to Jones 13; fair house; performance fair. Davis Brothers' Minstrels 15; performance poor. Woodward-Warren co. 17-22. My Daughter-in-Law 28.

ALEXANDRIA.—HILL'S OPERA HOUSE (W. S. Harper, manager): Too Rich to Marry 18; small house; good co. Under the Restoration 21 could not make date. Why Smith Left Home 29. The Three Musketeers Jan. 2.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Secret Service 15. When We Were Twenty-one 18 pleased small house. My Daughter-in-Law 28.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsh, managers): Too Rich to Marry 17; excellent performance. The Three Musketeers Jan. 8. Queen of the Orient 7. Sousa's Band (matinee) 14.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Dark.

WASHINGTON.

TACOMA.—THEATRE (L. A. Ming, resident-manager): Frank Daniels in The Ameer 9; overflowing house. Mr. Daniels made encores plentiful. Many compliments on the costumes, settings, and co. Why Smith Left Home 12. Light attendance; co. and play pleasing.——LYCEUM (G. Harry Graham, manager): A Breezy Time 14; good audience; entertainment appreciated.

WALLA WALLA.—THEATRE (C. F. Van De Water, manager): Richard Golden in Old Jed Prouty 11 to capacity; performance first class. A Turkish Bath 14; poor house and performance. Brown's in Town 19. Maloney's Wedding 21. King Rastus 25. That Man 28. The County Fair Jan. 10. Faust 25.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Primrose and Dockstader's Minstrels 9, 10; crowded houses; good entertainments. A Stranger in a Strange Land 14, 15; large business; fair performances. Leon Herrmann 20. Frank Daniels co. 21, 22.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Why Smith Left Home 8; full house; good performance.

NORTH YAKIMA.—LARSON'S THEATRE (A. E. Larson, manager): Richard Golden in Old Jed Prouty 12; excellent performance; big business.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): Sherlock Holmes 11. The Evil Eye 13; fair business. The Girl from Maxim's 14. Pittsburg Orchestra 18; enthusiastic audience. Creston Clarke 22. Princeton Glee Club 28. The Great Lafayette co. 27-29. The Rounders Jan. 1.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Ben Teal Stock co. opened 17-22 in The Princess of Patches, and The Black Flag; good business. Aubrey Stock co. 24-29. The Katzenjammer Kids 31-Jan. 2.

PARKERSBURG.—AUDITORIUM (W. E. Kenney, manager): Sherlock Holmes 13. The Evil Eye 14; packed house; performance good. A Romance of Coon Hollow 29. Keystone Dramatic co. 31-Jan. 5. Andrews Opera co. 6, 9.

MORGANTOWN.—OPERA HOUSE (H. L. Schlicher, manager): Conroy, Mack and Edwards' co. 17-19 in The Diamond King. A Daughter of Cuba, and All for Gold; big houses; performances good. The Black Diamond Express 24. A Wise Woman 28.

CHARLESTON.—BURLEW OPERA HOUSE (R. S. Burlew, manager): Rusco and Holland's Minstrels 6; good business. Powhatan (local) 13 and 15 matinee; excellent business. Alberta Gallatin 25. Van Dyke and Eaton co. 31-Jan. 5.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, manager): The Black Diamond Express 18; fair business; audience pleased.

HARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, manager): Dark.

WISCONSIN.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Castle Square Comedians 10-12 in The Wyoming Mail, A Silent Slave, and O'Flynn from Mexico; small houses. The Real Widow Brown 22. Kingsley-Russell co. 24-29. Chattanooga 27. Scott's Minstrels 31. A Hole in the Ground Jan. 4.

FOND DU LAC.—CRESCENT OPERA HOUSE (F. B. Haber and H. R. Potter, managers): Martin's U. T. C. 13; small house. The Man from Mexico 15; performance and attendance fair. Hello, Bill 21. Frank E. Long co. 24-28. A Poor Relation 29. What Happened to Jones Jan. 4.

GREEN BAY.—THEATRE (J. B. Arthurs, manager): Clay Clement in The New Dominion 10; good and enthusiastic audience. The Tyranny of Tears 11. A Poor Relation 12.——TURNER'S OPERA HOUSE (J. H. Nevins, manager): The Durno-Emmett co. 20. Burke's Band Jan. 15.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiler, manager): A Tin Soldier 13 canceled. Martin's U. T. C. to large business 15 pleased patrons. The Sorrows of Satan 16; fine performance; large audience. Hello, Bill 20. Davidson Stock co. 24-29. A Poor Relation Jan. 1.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Gaskell Stock co. 10-15 in Knobs o' Tennessee, When Friends are Foes, A Jealous Wife, Roanoke, and The Fatal Card; fair business. William Owen 17-22. What Happened to Jones 25.

MADISON.—FULLER'S OPERA HOUSE (Edward M. Fuller, manager): The Man from Mexico 14; fair house; audience pleased. A Texas Steer 15 pleased a small house. The Sorrows of Satan 18. Modjeska 19. Chattanooga 25.

MANITOWOC.—TURNER'S OPERA HOUSE (Ed Zander, manager): Dark.——OPERA HOUSE Stephen Krainik, manager): Durno-Emmett co. to a large and pleased audience 17. People's Players Jan. 21-26.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): The Man from Mexico 16; full house; performance good. Juanita Glee Club (local) 18; crowded house; audience pleased. Chattanooga 23.

WAUSAU.—GRAND (C. S. Cone, manager): Jacob Reuter Concert (local) 12; good house; excellent performance. Durno Emmet co. 21. Hello, Bill 23.——ALEXANDER (Max Karger, manager): Dark.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): The Little Minister 14; good business. The Sorrows of Satan 25. Zaza 26. A Day and a Night 31. Frank Daniels 4.

BARABOO.—THE GRAND (F. E. Shults, manager): Kingsley Russell co. 17-22. The Chicago Boy, The Judge's Wife, and What Happened to Smith first part of week. The Belle 28.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): The Sorrows of Satan 17; small audience; performance good. Hello, Bill 19. Martin's U. T. C. 24.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Hello, Bill 27. De Vere and Sutton co. 31-Jan. 2. Quaker Male Quartette 9.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): William Owen 25, 26. What Happened to Jones 31.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Clay Clement in The New Dominion 13; fair business; audience pleased.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): Cowslip Farm 14 did not appear. A Poor Relation 24.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, manager): The Man from Mexico to small business 12.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): Martin's U. T. C. 14. A Poor Relation 28.

WYOMING.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): The Fast Mail 14; good house; excellent performance. Tennessee's Pardner 19.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): The Fast Mail 15; excellent co.; good business. Tennessee's Pardner 20.

CANADA.

WOODSTOCK, ONT.—GRAND OPERA HOUSE (W. D. Emerson, manager): When We Were Twenty-one 18; good business; performance exceptionally good. William Morris, suffering from a sore throat, was unable to appear and Richard Carewe was capably played by Hubert Wilke. A Free Lance 26.——ITEM: A Woodstock musical organization that has been winning considerable favorable comment of late is the Imperial Male Quartette; the members are Warren Long, first tenor; George Eagues, second tenor; William Coutts, baritone, and A. L. Garthwaite, basso.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): Gwilym Miles, assisted by Shepard Grigsby, soprano, and Leo Altman, violinist, in concerts 11, 12; business big. Valentine Stock co. 25. The Fool of the Family and Hamlet will be the opening plays.——MECHANICS' INSTITUTE (R. J. Wilkins, manager): W. S. Harkins' Stock co., headed by Jessie Bonstelle, will reopen this house 25 with Madame Sans-Gene.——ITEMS: W. S. Harkins is in town. There is a rumor that the name of the Mechanics' Institute is to be changed to the Empire Theatre.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medoalfe, manager): Week 9 was given up to benefits to the leading members of the Valentine co. Romeo and Juliet for Nora O'Brien, Richard III for Everett King, and Young Mrs. Winthrop for Kate Blancke. At the closing performance there was a brilliant audience. The co. received an ovation. During their stay they have made many friends in the best social circles. Truss Stock co. 25.

ST. THOMAS, ONT.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): McEwen, hypnotist, 3-8; good business; excellent entertainments. The Irish Pawnbrokers 11; fair audience; poor performance. When We Were Twenty-one 17.——NEW GRAND OPERA HOUSE (Spencer and Stacey, managers): Midnight in Chinatown 12; fair house. The Dairy Farm 19. Robert B. Mantell 25.

LONDON.—OPERA HOUSE (Alex. Harvey, manager): Biograph 6-8; fair attendance. Midnight in Chinatown 11; fair performance; good house. When We Were Twenty-one 15; first-class performance; good business. The Dairy Farm 18; good performance; well filled house. Marks Brothers' co. 24-29.

HAMILTON, ONT.—GRAND OPERA HOUSE (A. R. Lendon, manager): When We Were Twenty-one 13; splendid performance; large audience. Midnight in Chinatown 14, 15; fair performances; slim audiences. The Dairy Farm 21, 22. Shannon of the Sixth 25. Robert Mantell 29.

CHATHAM, ONT.—GRAND OPERA HOUSE (James E. Cairns, manager): When We Were Twenty-one was a capital attraction and was greeted with a crowded house 14. Marks Brothers' co. No. 1 17-22. Robert B. Mantell 24. A Female Drummer Jan. 2.

GUELPH, ONT.—ROYAL OPERA HOUSE: Marks Brothers' co. to good business 3-15. The Dairy Farm 17 with our old Guelph boy, W. R. Holmes, in the Squire's part to big business. When We Were Twenty-one 19. Female Drummer Jan. 3.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, manager): When We Were Twenty-one canceled 15. The Dairy Farm 20 pleased fair business. Shannon of the Sixth 27. Midnight in Chinatown Jan. 2.

BELLEVILLE, ONT.—CARMAN OPERA HOUSE (Fred Adams, manager): The Prisoner of Zenda (return) 15 pleased good audiences. Shannon of the Sixth 18; fair business; co. fair. Midnight in Chinatown 28, 29.

OSHAWA, ONT.—OPERA HOUSE (J. W. Babcock, manager): U. T. C. 13; large house; fair performance. The Prisoner of Zenda 15; large and pleased house. Gregory's English Pantomime 20-22.

OTTAWA, ONT.—RUSSELL THEATRE (Dr. W. A. Browne, manager): Dark.——GRAND OPERA HOUSE (Joseph Frank, manager): Side Tracked 24-29.

QUEBEC.—TARA HALL: The Hungarian Orchestra assisted by C. Edbert Grant, 17; large and pleased audience.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): Shannon of the Sixth 21.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (H. Smiley, manager): Dark.

KINGSTON, ONT.—VICTORIA THEATRE (D. P. Branigan, manager): Darktown Swells 13; good house; poor performance. The Prisoner of Zenda 14; crowded house; excellent performance.

VICTORIA, B. C.—THEATRE (Robert Jamieson, manager): Dark.

SEATTLE.—OPERA HOUSE (C. A. Austin, manager): Dark.

(Received too late for classification.)

CALIFORNIA.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Frank Daniels in The Ameer to crowded house 4; audience pleased. Frederick Warde in The Duke's Jester 5; good business; performance satisfactory. U. T. C. 8; fair business. Shenandoah 12. Richards and Pringle's Minstrels 15, 16. Harry Corson Clarke 19. Gorton's Minstrels 21. Ellsford co. 23-28. Alice Nielsen 29.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Boston Lyric Opera co. 3-5 in The Mollo Eye, Carmen, and Wang; crowded houses; delighted audiences.

CONNECTICUT.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): His Better Half 13; fair and pleased audience.

GEORGIA.

GRIFFIN.—OLYMPIC THEATRE (J. W. Gresham, manager): A Trip to Tramptown 7; fair house; performance good. Benedict's Quo Vadis 12; good and appreciative audience.

ARENA.

SUMTER, S. C.—Rhoda Royal Circus 7; good performances and business.

JACKSONVILLE, FLA.—John Robinson's Circus 10; good performances; large crowds.

COLUMBUS, GA.—Cooper and Co.'s Circus 2; business fair. John Robinson's Circus 13.

AMERICUS, GA.—Sparks' Circus 5, 6, pleased fair business.

BRUNSWICK, GA.—John Robinson's Ten Big Shows 12 pleased big business.

COCHRAN, GA.—John Robinson's Circus 15 to a packed tent; one performance.

ANNISTON, ALA.—Spark's Circus gave good performances 17, 18 to good business.

BROOKLYN AMUSEMENTS.

SATURDAY, Dec. 22.

Three novelties and the return of a favorite made a fine showing in high grade attractions, while a drawing card in the popular price field should have assisted to divert attention from the holiday shopping craze.

Though George Ryer's play, Our New Minister, had a trial production by the Amaranth Society some time ago, its first legitimate local presentation was that of the current week in the Amphion. It won a general favor. Mr. Ryer has produced one of the best rural dramas yet seen. While the action is limited, the story being told mainly in dialogue, it is of an entertaining sort, chatty, replete with wit and epigram, and played with naturalness by the cast. In fact, the impersonations given by John Barker, Henry Scott, and William McKey, were truthful realizations of their roles. The title-role was felicitously fitted by William McVay, whose personality was particularly well adapted for a satisfying enactment of it. H. G. Carlton rendered with much feeling the part of the returned convict, about whom the whole action centers. A young protege of Mr. Ryer, John Braun, a Brooklyn boy, who has figured in several of his preceding productions, made the hit of his career as a boy from the city slums, installed as clerk in the village grocery. His every appearance was happily greeted by the audience, which seemed never to tire of his spontaneity, ginger and breezy slang. Of the women, Lillian Stone, Ann Hathaway, and Josie Bacon were all admirable, and the play in its entirety, when fittingly placed in Manhattan, deserves a run. For Christmas week Sag Harbor is on view here, with Peter F. Dailey to follow.

The good things in Hyde and Behman's olio, save the well-known and liked singing act of Emma Berg and Wilmott Eckert in Master and Pupil, were confined to single turns, prominent among which was that contributed by Ellie Fay, a daughter of the late Hugh Fay. This young woman has a bright, intelligent face, snapping eyes and a good voice, is an agile dancer, and possesses magnetism. Her success was assured before she had been in sight five minutes, and she was favored with four and five recalls nightly. Gus Williams was also in fine fettle, and pleased as he invariably does. Not a whit behind either was Mark Sullivan, whose imitations never went better. An old time Brooklyn favorite dating back to the days of Mrs. Conway's Stock company, M. A. Kennedy, worked valiantly for success in Uncle Jim, who failed to get under the wire of general favor. Others seen were Derenda and Breen, Americus Comedy Four, and the Flood Brothers. Manager Henry W. Behman's next headliners are Pauline Hall, Press Eldridge, and George W. Monroe.

Grace George in Her Majesty won approval at the Columbia, where Peter F. Dailey, after seventy-three performances in Hodge, Podge and Company at the Madison Square, brings that production, strengthened by the Agoust Family of jugglers.

The Novelty offered John C. Rice and Sallie Cohen in Herbert Hall Winslow's Our Honeymoon, and Dorothy Drew and Milton Aborn in the latter's funny skit, The Plumber. Mrs. and Mr. Stuart Barrow were entertaining in the making of pictures with colored sands, etchings on smoked metal plates and shadowgraphs in conclusion. Of the three Mascagnes, the two elder ones performed alone, though the junior member was seen on the stage, the intervention of the Children's Society prevented his taking part. The rest of the bill included Jones and Sutton, Charles Kenna, Hickey and Nelson, Bartell and Morris, also Cook and Lester.

James A. Herne was seen for the first time in this borough in Sag Harbor at the Montauk, where Anna Held in Papa's Wife is next due.

The Williams Music Hall had Gracie Emmett in Mrs. Murphy's Second Husband, the Rossow Midgets, Stinson and Merton, Florence Moore, the Vernons, Welch Brothers, the Lucados, also Madden and Kilbuck.

The Grand Opera House offered one of the season's most delightful productions, Daniel Sully in Daniel L. Hart's thoroughly satisfying drama, The Parish Priest. Though Mr. Sully has already filled two engagements in the Eastern district with his new medium, it was now seen for the first time downtown, but judging from the satisfaction expressed it should be good for many more and profitable visits. Mr. Sully is well supported by Joseph Tracey, Lucille Spinney, Albert Phillips, Myrtle Mez, Crystle Miller, Mildred Lawrence, and John Griffin. Manager Lewis Parker underlines Ward and Vokes in The Floor Walkers.

Hearts of Oak has been a worthy attraction at the Gayety, where Manager Bennett Wilson next offers Andrew Mack in The Rebel. That star always plays to capacity business in this vicinity, and that his popularity is not waning, is evidenced by an advance "take" of $2,700, which sum, for a theatre that relies mainly on sales for the day of performance alone, is certainly a notable amount.

At the Bijou The Honest Blacksmith came, saw and conquered. Of this season's vehicles exploited by pugilistic lights this specimen of William Gill's handiwork is unquestionably the best. It starts off admirably with a probable story intelligently told, though the exigencies of the occasion cause a falling off in merit later, until finally coherency and reasonableness are irretrievably lost in the shuffle. It is but simple justice, however, to state that Robert Fitzsimmons acquits himself with credit. His speaking voice is of agreeable quality, he reads his lines with full meaning, and he is by no means a misfit in his new vocation. He takes a step far in advance of his rival confreres by attempting a song, in which his tenor voice of fair resonance and no little sweetness followed the intricacies of the score with never a break from the true key. Mrs. Fitzsimmons, who had not faced the footlights since the days when Rose and Martin Julian used to do their parlor gymnastic act, made an excellent impression. The Children's Society interdicted the appearance of six year old Robert, Jr., so that his capabilities are locally yet unknown. Manager Lewis Parker next presents Kelly and Mason in the Rogers Brothers' former play, In Wall Street.

The redeeming feature of the Ben Ton Burlesquers at the Star was the superior singing of Viola Sheldon, and clever mimicry by David Sowlin. Manager William L. Bissell's coming booking is The Knickerbockers.

The Payton had a curtain-raiser, Two Friends, which preceded Don't Tell My Wife. For Christmas week the bill is Taken from Life, with The Two Orphans to follow.

The Knickerbockers are followed at the Empire by Fred Irwin's Majesties.

Knobs o' Tennessee was the current feature at the Lyceum. The Fatal Wedding previously announced for the Garrick during this week being indefinitely called off last Saturday night, when that "hoodoo" house added another failure to its long list. Al Reeves claims that his net loss there since the opening on Labor Day approximates to $10,000. The new title of Garrick is discarded, and the old Criterion again becomes somnolent.

The Unique dispenses with the Moulin Rouge contingent to take on Misco's Jolly Grass Widows.

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